

**MULTI-SENSORY APPRECIATION AND PRACTICE:
A SOMAESTHETIC APPROACH TO THE
EXPLORATION OF TASTE SMELL AND TOUCH IN
FOOD-BASED ART**

EVERLYN NYANGIRO

A thesis submitted in partial fulfilment of the requirements of the University of
Wolverhampton for the degree of Doctor of Philosophy

March 2015

**MULTI-SENSORY APPRECIATION AND PRACTICE:
A SOMAESTHETIC APPROACH TO THE EXPLORATION
OF TASTE SMELL AND TOUCH IN FOOD-BASED ART**

EVERLYN NYANGIRO

A thesis submitted in partial fulfilment of the requirements of the University of
Wolverhampton for the degree of Doctor of Philosophy

March 2015

This work or any part thereof has not previously been presented in any form to the University or to any other body whether for the purposes of assessment, publication or for any other purpose (unless otherwise indicated). Save for any express acknowledgments, references and/or bibliographies cited in the work, I confirm that the intellectual content of the work is the result of my own efforts and of no other person.

The right of Everlyn Nyangiro to be identified as author of this work is asserted in accordance with ss.77 and 78 of the Copyright, Designs and Patents Act 1988. At this date copyright is owned by the author.

Signature.....

Date.....

'Shusterman is recognising the aesthetic possibilities of food and drink, and although he does not pursue this line of inquiry, the aesthetics of food is comfortably located within the larger project of Somaesthetics as a whole. What Shusterman is noting however is that the aesthetic experience of food will likely require somatic training in order to develop the experiential acuity required to perceive the often subtle differences that distinguish an aesthetic experience from a merely gustatory experience'.

- Russell Pryba, 2012

i. ABSTRACT

Even though food-based artworks are no longer a new occurrence within art practice, the particular practice of food that uses taste, smell and touch as artistic medium is still relatively new. This practice poses new challenges at both the creative and receptive ends: for the audience the challenge is linked to understanding and relating with the artwork while for the artist it involves directing the audience's engagement.

Under the theoretical lens of Somaesthetics and Langer's Mindfulness discourse, this thesis has examined what it means to appreciate food-based artworks through taste, smell and touch. It has also investigated ways in which this form of practice can be developed further. Practice within the research has been used as a means of thinking through the creative choices taken by artists with the purpose of understanding how perceptibility and engagement with food-based works through taste, smell and touch can be enhanced. Some of the key references include Miwa Koizumi's NY flavors, Burkhard Bacher & Herbert Hinter's Landscape, Maki Ueda's Aromascape, and several works by Sam Bompas and Harry Parr amongst others.

The outcome of the research include: the development of an attentive discourse of appreciation which outlines the conditions necessary for the appreciation of food-based artwork through its taste, smell and touch; and the articulation of creative strategies that can be used by artists to enhance the perceptibility of taste, smell and touch and encourage engagement.

The contributions to knowledge made by this thesis include: The introduction of a new genre of food-based practice; the use of Somaesthetics and Mindfulness as a lens to examine the appreciation of food-based art; the identification of new concerns within practice facing artists using food's taste, smell and touch as medium; and the new form of encounter with art that requires a mindful-somatic attentiveness.

ii. TABLE OF CONTENTS

i. Abstract.....	7
ii. Table of contents.....	9
iii. List of figures.....	13
iv. Glossary.....	15
v. Acknowledgments.....	18
1. Introduction.....	20
1.1 The problem of visual-dominance.....	21
1.2 The transformative potential of food.....	24
1.3 Identifying the knowledge gap in the appreciation of food-based art....	26
1.4 The research questions.....	30
1.5 The structure of the thesis.....	32
1.6 Chapter summary.....	34
2. Methodology.....	36
2.1 Adopting a critical approach.....	36
2.2 The theoretical methods.....	38
2.2.1 Ideology critique.....	38
2.2.2 Concept analysis.....	41
2.3 Reflexive practice as a practical method.....	43
2.4 The Somaesthetic and mindful lens.....	47

2.4.1	Somaesthetics and art related research.....	50
2.4.2	Experiential dimensions of Pragmatic Somaesthetics and Mindfulness...	51
2.5	The artist's role as researcher.....	54
2.6	Ethical considerations.....	55
2.6.1	Food safety measures.....	56
2.6.2	Use of questionnaires.....	56
2.7	Documenting non-visual senses.....	56
2.8	Chapter summary.....	58
3.	Food in art practice.....	60
3.1	The 20 th century avant-garde's influence in the use of food within art.....	60
3.2	Food and eating within the Italian Futurism.....	61
3.3	Eat art and Fluxus.....	64
3.4	Food and eating in Post-modernity.....	68
3.5	A return to the senses.....	73
3.6	Chapter summary.....	78
4.	The creative potential of food's taste, smell and touch.....	80
4.1	The nature of the bodily senses taste, smell and touch.....	80
4.1.1	Taste.....	80
4.1.2	Smell.....	83
4.1.3	Touch.....	87
4.2	Aesthetic experiences enabled through eating.....	90

4.3 Chapter summary.....	94
5. The question of meaning and interpretation in food-based artworks.....	96
5.1 The importance of meaning in edible food-based artworks.....	96
5.2 The types of meaning enabled through taste, smell and touch.....	97
5.3 Meaning and authorship in (edible) Participatory practice	98
5.4 The artist's intention in face of multiple interpretations.....	100
5.5 Knowing through the Soma.....	106
5.6 Chapter summary.....	108
6. Attentive appreciation.....	111
6.1 The concept of attentiveness.....	111
6.2 Appreciative attitudes and the emergence of attentiveness.....	112
6.3 Characteristics of attentiveness within Somaesthetics and Mindfulness...	117
6.4 A Soma-centred and mindful attentiveness.....	120
6.5 Cultivating attentiveness.....	122
6.6 Chapter summary.....	125
7. Practice.....	127
7.1 The purpose of the practice.....	128
7.2 Mindfulness through reflexive practice.....	128
7.3 Pilot practice.....	131
7.3.1 Visual exploration.....	131

7.3.2	Exploring smell.....	137
7.3.3	Exploring touch	140
7.4	Intervention strategies to draw attention to taste, smell and touch	150
7.4.1	Strategy 1: Visual homogeneity.....	152
7.4.2	Strategy 2: Accentuation of the non-visual senses.....	154
7.4.3	Strategy 3: Visual ambiguity and denaturing.....	157
7.4.4	Strategy 4: Tactful agreeableness and the surprise effect.....	159
7.4.5	Strategy 5: Visual concealment.....	163
7.4.6	Strategy 6: Engagement directives.....	164
7.5	Final practice.....	165
7.6	Creative strategies and mindful attention.....	173
7.7	Chapter summary.....	175
8.	Conclusion.....	178
8.1	Research summary.....	178
8.2	Outcomes	185
8.2.1	Appreciation through taste smell and touch.....	185
8.2.2	Developing food based practice.....	187
8.3	Original contribution.....	189
8.4	Limitations of the research.....	192
8.5	Potential for future work.....	19
vi.	Bibliography.....	196
vii.	Appendix	217

iii. LIST OF FIGURES

Copyright statement: Permission to use the images included within the thesis has been granted by the artists. All of the images have been obtained from their respective websites, the images include works of Miwa Koizumi (<http://miwa.metm.org>), Maki Ueda (<http://www.ueda.nl/index.php?lang=en>) and Sam Bompas and Harry Parr (<http://bompasandparr.com>)

4.1.2 a. <i>Aromascape</i> , 2011 by Maki Ueda (Detail).....	85
4.1.2 b. <i>Aromascape</i> , 2011 by Maki Ueda (Detail of map).....	85
7.3.1 a. <i>Colours</i> , 2011 (Pilot practice)	132
7.3.1 b. <i>Food palette</i> , 2011 (Pilot practice).....	134
7.3.1c. <i>NY ice-creams</i> (detail) 2007 by Miwa Koizumi.....	135
7.3.1d. <i>Ibid</i>	135
7.3.2 b. <i>Liquid foods</i> , 2011 (Pilot practice).....	139
7.3.3 a. <i>Insert and touch</i> , 2011 (practice).....	143
7.3.3 b. <i>Delight</i> , 2012 (practice).....	146
7.4.1 <i>Sensorama</i> , 2013 (practice).....	153
7.4.2 a. <i>The Guinness tasting rooms</i> , 2013 by Bompas and Parr.....	156
7.4.2b <i>Fruit weather</i> , 2013 by Bompas and Parr.....	156
7.4.4 a. <i>Artisanal Chewing gum factory</i> , 2010 by Bompas an Parr.....	161
7.4.4 b. <i>Ibid</i>	161

7.4.4 c. Ibid.....	161
7.4.5 a. <i>After Proust's Madeleine</i> , 2014-2015 (practice).....	169
7.4.5 b. Ibid.....	169
7.5 a. <i>Grandma's Kitchen in After Proust's Madeleine</i> . 2014- 2015 (practice).....	171
7.5 b. <i>After Proust's Madeleine</i> . 2014- 2015 (practice).....	171

iv. GLOSSARY

Appreciation: For the purpose of this thesis, appreciation is taken to refer to the means by which one perceives, engages and reads meaning in an artwork. It includes both experience and the process of developing an understanding of a work. It is derived from Terry Barrett's (2007) discussion on appreciation. He describes it as a complex phenomenon that is dependent on the acquisition of relevant knowledge of a work (Barrett, 2007 p.11-12). It ultimately leads to an understanding of that which is appreciated.

Artistic Medium: Is the means of expression used by an artist. It is through this that the meaning of the work is embedded. The use of the term is in accordance with Raviv's (2010) definition of artistic medium in which a separation is made between the use of food as subject/material from its use to enable deeper artistic meanings.

Eating or food: Consumption: Is used in an extended form beyond its traditional meaning. It is used to refer to the introduction of food within the body in its solid, liquid or gas form.

External - Used to refer to outside the physical body [i.e. external touch means touch via the skin]

Flavour: Is a complementary combination of taste and smell [i.e. they work efficiently together and may consist of different food combinations]

Food: Any consumable substance that has some nutritive value, ordinarily originating from food. This may include edible substances in solid, liquid or gas states

Food-based art: The body of practice that crosses the traditional classification of sculpture, painting, installation, performance etc. that uses real food substances [rather than representations of food] as an important component of the work

Inner appreciation: Refers to an appreciation within the physical body [it is inclusive of the emotional inner landscape]

Inner body: Refers to within the physical body

Mouthfeel: Refers to the sensations felt by means of the tongue and the mouth membranes when food is tasted or eaten. It mainly involves texture and temperature.

Outer body : Refers to outside the physical body

Smell: Is used to refer to the odour of food that can be sensed through the nose

Taste: Refers to gustative taste. It is used to refer to gustative sensations in the mouth

Touch: Includes any form of contact with food [including that which is consciously felt or not], by means of one's outer skin or inner membranes of the mouth, throat, stomach and internal organs.

Visceral: Refers to a primal relationship to the body and to food beyond what one may be conscious about. It can involve both a physical and an emotional reaction to food.

Visceral touch: Refers to food's contact with the inner membranes of the body.

Visual bias: Refers to a conscious or unconscious preference for visual information. It involves an inclination towards considering artworks from a visual perspective out of habitude, culture, etc. (Judovitz and Duchamp, 2010)

v. ACKNOWLEDGMENTS

I would like to acknowledge the various individuals whose input has made my research journey possible and pleasant.

I would first like to acknowledge the kind mercies of He who has given me strength, breath and health, in whom I trust. To the greatest artist, designer and maker whose creations can never be equalled, to Him is all the glory.

I would also like to thank the School of Art and Design for their financial support without which pursuing this research would not have been possible. And to the University of Wolverhampton for providing excellent study facilities and research training workshops, which came handy during the research process.

I am also greatly indebted to my supervisory team: Dr. Kristina Niedderer for her positive attitude, advice, dedication and patience towards me; and to Prof. Dew Harrison for her kindness and insightful ideas. I would also like to acknowledge the input of Dr. Rona Lee who was my second supervisor for two years.

Finally I would like to express my gratitude to the many people who have provided moral and emotional support. To my son David Tzion, born in the course of this research; To Dr. Samuel Liyala for his love; To my sister Dr. Dinah Nyangiro who has sacrificially supported me throughout my higher education and whose encouragements have helped me push through difficult moments. And lastly, for the prayers of my Mum, Dad, Mama Philigona, family members and friends.

CHAPTER ONE: INTRODUCTION

This thesis introduces food-based practices which actively use taste, smell and touch as artistic medium. It seeks to: differentiate this new form of practice from other existing food-based art practices; to explain the new challenges that this form of practice poses in terms of its appreciation and practice; and discuss the means through which its appreciation and practice can be further developed.

This study makes a contribution to the developing genre of food-based art practice and to discourses about food within art. In the broader area of fine arts it contributes to debates about: the position of taste, smell and touch within art appreciation discourses; participatory practice; and multi-sensory practice and theory.

Many artworks that involve eating such as Rirkrit Tiravanija's meals, Ben Kinmont's *Waffles for an opening* (1991), Jennifer Rubell's participatory dinners or Michael Rakowitz *Enemy kitchen* (2004- ongoing) have focused on the use of food to enable social relations. Their use of food has been an incidental strategy for engagement with the audience, which has also meant that the multi-sensory potential of food, though present, is mostly secondary to their agendas. A detailed examination of some of the food-based artworks by Tiravanija, Kinmont, Rubell and Rakowitz is provided further on within the thesis (cf. section 3.4).

The lack of focus on taste, smell and touch within many food-based artworks has resulted in its under-theorisation by authors who discuss food-based artworks. Currently discussions on 'food within art' or 'food as art' has been approached from the following perspectives: its position as a 'genuine' art form (Kuehn, 2005; Telfer) ; its historical standing (Novero, 2010), from the point of view of Relational aesthetics (Bourriaud, 2004); and from the point of view

of its link to performance (Kirstenblatt-Gimblett, 1999; Alisauskas, 2010; Levine, 2010; Iball, 1999; Heathfield, 1999).

Unlike previous studies, this thesis approaches the subject of food-based art from a multi-sensory perspective focussing specifically on those artworks that use taste, smell and touch as the dominant means of conveying artistic meaning. The purpose for this focus is to introduce this new form of practice and the new challenges it poses to the audience and the artist.

1.1 The problem of visual-dominance

Various, a separation or unification of the body and mind can be seen in the different definitions of sensory experience proposed in literature: some claim cognition as the main feature of experience (Turner, 1986); others argue for the importance of embodiment (Dewey, 1896); while yet others argue for the inseparable and complementary functions of both body and mind (Tuan, 1993; Merleau-Ponty, 1945). More recent scholarship tends to incline towards the latter, as noted by Gibbs (2005, p. 45): 'understanding the embodied nature of perception requires looking beyond the brain, and into body world interactions, when seeking causal explanations for perceptual experience'. According to Schiffman (1996) sensory experience is knowledge acquired of one's environment by vision, smell, taste, touch and audition. The acquisition of some sort of understanding through embodied experiences is part of what is explored in art practice.

Despite this, the degree to which the multi-sensory dimension of experience and knowledge is actually explored within art is questionable. Even though there is a rising use of smell and

touch [taste is still quite rare] in the wider body of art practice, these practices still encompass a small fragment of artworks in comparison to visual related practices.

Within art there still seems to be a clear preference for visual perception and visually enabled experiences and understandings. Visual readings are even required in a number of food-based artworks where their 'multisensory nature' is only a default of the material choice, rather than the means by which a deeper understanding of the work is enabled. It therefore becomes important to understand why visual perception remains dominant and how the other senses can be perceived when they are used as medium.

In Western culture the visual sense has occupied the uppermost part of the sensory hierarchy (Korsmeyer, 2002; Classen, 1993; Edwards and Bhaumik, 2008; Jutte, 2005). The visual sense is omnipresent in artworks, in the form of objects, colours, shapes, words and representations. Everything seems to be made around the visual, and even in artworks that propose the other senses as medium, there still is some form of visual interplay that resists elimination.

In light of the increasing number of artworks that use the body in one way or another and the development of discourses that seek to theorise the body and bodily involvement [such as embodiment, phenomenology, feminist discourses, performance and dance], one can easily conclude that the debate about sensory hierarchy is farfetched and outdated. Indeed, already Merleau-Ponty in *Sense and Non-sense* (1948/1964) challenged the sensory hierarchical ideas by arguing against the established notions of the higher senses. He disrupted the comfortable position taken by the visual sense at the top of the sensory hierarchy by suggesting its dependence on touch [a position also argued in the architectural context by Juhani Pallasmaa (1996)]. Merleau-Ponty argues that unlike touch which has no

direct dependence on vision, vision is dependent on touch. He dissociates seeing from the eye but instead accords it to other organs such as the skin, claiming that it is possible to see with one's hands. By attributing a means of knowing to other body parts, Merleau Ponty affirms the possibility of other senses to be meaningful. A more recent author Carolyn Korsmeyer (1999; 2002), who has extensively examined the subject of food within philosophy also puts into doubt the visual supremacy by demystifying the difference perceived between vision and other sensory modalities. Korsmeyer (1999) suggests that one needs to rethink the position of the other senses in relation to the visual and the auditory. She notes that what separates sight and hearing, from smell, taste and touch is the degree of involvement of the body. Taste, smell and touch require the body to be involved directly or at least at a close proximity with the object, while sight and hearing tend to be much more independent and do not need to directly confront the object of appreciation (Korsmeyer, 1999). In other words, she argues that a respectable distance is always maintained between one's body and the object of appreciation and it is that distance that has been seen by philosophers to give vision and hearing a certain cognitive, moral, aesthetic and objective advantage (Korsmeyer, 1999). Nevertheless, Korsmeyer does not seem convinced that this form of distance is sufficient in granting the visual sense its current supreme position.

Even though the discourse on sensory hierarchy may seem outmoded, its impact is still felt within the ways in which artworks are made and appreciated. Apart from within philosophical discourses, notions of sensory hierarchy can also be seen in the creative languages of many artists, who still use visual elements even when choosing to use materials that offer alternative sensory possibilities.

Visual art is often talked about to refer to the large body of fine arts, this alone summarises the extent to which art is dependent on and linked to the visual. While visual works still have relevance, there are other sensory avenues open to artists who chose to use materials such as food. The contention therefore is not about the use of the visual but rather, the overdependence on visual perception which has to some extent crippled the development of other forms of practices and posed challenges for their appreciation.

Having said this, the presence of non-visual forms of artworks have made a positive step in challenging the visual-omnipresence (Axel, 2003). The upcoming generation of artworks such as Koizumi's NY Ice-cream (cf. section 3.5) are proposing alternative forms of practice, that ordinarily do not fit within conventional visual culture but instead use the senses normally considered as too 'lowly' to embody meaning in artworks. These types of works make us question the sensory source of signification in food and the role eating can take in such food-based artworks.

1.2 The transformative potential of food-based art

Transformation through art is a common objective sought by artists in relation to their audience, at least in the metaphorical sense of creating a change of view, ideas, perception or understandings. The artist is often engaged in a process of bringing aspects of their work to light such that they are seen or experienced from a different perspective. The transformation that is linked to food-based practices that involve tasting, smelling and touching however is one that embodies a more literal sense of the term transformation as it physically involves change in both the audience and the artwork.

The transformation here is one that happens within the audience's body and the work's materiality and form. During the appreciative process, through the act of tasting and touching, the work is destroyed or altered. By consequence it changes: embodying traces of its encounter with the audience. In a similar way, by ingesting the food-based work the audience and the work are incorporated as it is broken down and absorbed into the cells of the audience. By ingesting Koizumi's NY ice creams for instance, the work continues to be digested and absorbed in their bodies long after the exhibition has ended. The post-exhibition traces can be noticeable in terms of a lingering flavor in the mouth, a stomach ache or alternatively it can pass undetected, in either way the process is not deterred. Dorothee Selz' highly pigmented food art for instance has the reputation of causing one to pass colored urine as an after effect of consuming important amounts of food-coloring typical of most of her works. Martin (2005) argues that as one consumes food, it becomes an integral part of self and that one's identity should be thought of in terms of its permeability in the sense that one's identity can be altered by accommodating aspects of its environment.

The transformative potential present in both the audience and the food-based work during the process of appreciation point out to issues of value, durability, replicability and trust involved in such works. In addition to and beyond these issues, it also indicates the need to think about appreciation from an alternative lens [other than the traditional visual lens], one that would acknowledge the importance of the body both as an instrument of change but also as the site of change.

1.3 Identifying the knowledge gap in the appreciation of food-based artworks

Eating within food-based art practice has mainly been used for its social ability to enable relationships through contributing to the creation of convivial environments. Some of the new food-based art practices that explore taste, smell and touch are now approaching eating [within the art context] in a radically different way. In these works, eating [in its extended sense of tasting, smelling, touching] is used as an appreciative means in the same order as one would use viewing or listening, in order to appreciate and find meaning in a painting or a piece of music.

If food can hold signification in works of art where viewing is the main mode of appreciation, this raises the question of how that signification would shift if the primary organ used for that appreciation is not the eyes but rather the mouth, teeth, tongue and nose. The use of smell, touch and taste as artistic medium by artists seem to demonstrate that there is a possibility for non-visual aspects of food to hold a form of meaning [perhaps not in the same way as the visual but in a more immediate and personal way]. Because eating is often a necessary appreciative tool in these cases, there remains an undeniable challenge in separating everyday functional modes of eating from eating meant as a means of appreciation, one conceived beyond its conventional purpose of facilitating digestion and enjoyment. There is also the challenge for artists to find ways in which to draw attention to taste, smell and touch in order avoid them from being overlooked. This raises the question of the position and attitude that needs to be taken in regards to food based artworks that involve a form of eating [tasting, smelling, touching], in the sense of how they are experienced and interpreted.

Food embodies multiple layers of concerns making it a complex material to use and effectively theorise. The issues range from the disinclination to consider food as art within the everyday, its ephemerality, its positive and negative emotional potential, the intimacy of ingestion and digestion, its un-conventional site of appreciation and finally the lack of a developed multi-sensory tradition of art appreciation (Alisauskas, 2010). It becomes important to clarify: what an engagement with food through eating means for an audience; how edible food-based artworks can be understood; and, the attitude that needs to be adopted in order to avoid mindless applications of methods designed for visual appreciation.

Talking specifically about the question, Alexandra Alisauskas (2010) expresses her concern about the way food-based art practice is read and interpreted. She explains that even though food-based practice is now widely accepted within art, even expanding such as to include culinary practices from artist-cooks, there still exists a difficulty in appreciating it (Alisauskas, 2010 p.2). The practical acceptance of food-based practice has not led to an equivalent theoretical discussion of what the implications of such an inclusion would actually mean, especially for the audience, in appreciative terms.

Alisauskas (2010) provides an example of Ferran Adria's work for the Documenta 12: It involved randomly choosing two people from the event in Kassel to fly to Spain in order to experience a 'multi-course conceptual meal' at his restaurant. He would repeat the experience with different members of the audience each evening for the duration of the exhibition. Alisauskas explains that according to the audience who participated, they found it difficult to understand what really happened and many of them referred to photographs taken and drawings made in an attempt to explain the experience. Adria also expressed his

disappointment of the little knowledge within the art world of conceptual cuisine (Alisauskas, 2010 p. 2). Beyond the perceived lack of vocabulary which may be attributed to their difficulty to articulate their experience, there lies a much deeper problem. The audience could not verbalise their experience because they did not know how to relate what they had experienced to the art context. Here the lack of words is a reflection of the difficulty to understand and interpret what was going on.

Such difficulty however is not isolated to the case of food-based practice. Whenever there is a relatively new form of practice, it becomes difficult to understand it since one often approaches it with the mental frames of one's past experiences. One thereby tends to subject the new work to old canons, which not only mis-fit but also provide distorted readings of the work. Yael Raviv (2010) also comments on the subject in her paper *Eating My Words: Talking About Food in Performance*. Raviv (2010) talks about the current state of food-based art related discussions and highlights concerns about areas that still require additional scholarship. One of the issues she identifies is the lack of knowledge concerning the appreciation of food-based art when the action of eating is involved (Raviv, 2010 p. 29). She notes that when a food-based work involves actual consumption, it becomes difficult to separate food as an art medium from food as a culinary medium. This can be seen as pertaining to the ontological position of eating in relation to the culinary realm, which is the widespread perspective on eating; in comparison to how it is perceived within certain artworks, where it is used beyond its function of facilitating digestion, enjoyment, nutrition, beliefs, relations or routine. The actual experience of smelling, tasting or eating food is mainly a culinary/everyday concern and the connection fails when there are no indications on how eating is to be approached within art. In a similar way, while bodily enjoyment of

food and the pursuit of pleasurable experiences are active objectives when examining food as a culinary medium, they may not necessarily be the main objective when thinking of food as an artistic medium. Yet one cannot deny the possibility of experiencing pleasure when eating, even when the eating is done within the context of art. So while the ways in which one engages in eating within the culinary realm is widely known and accepted to the level of becoming a normal everyday occurrence - even at times seeping into a form of mindless engagement with food – eating within art or eating art is still not well understood.

Raviv suggests that in order to understand food-based art one needs to keep in mind ‘the role food has to play as an artistic medium rather than [just] as material...’ (Raviv, 2010 p.8). By adding ‘*just*’ to her statement, the emphasis is placed on the additional role food takes as artistic medium. Rather than seeing her statement as an attempt to separate food-based artworks from material concerns, it suggests that viewing a work as a material would be different from viewing it as a medium. Viewing a work as material would mean stopping at a phenomenological appreciation of it while viewing it as an artistic medium means going beyond the first step of a basic phenomenological appreciation into one in which additional deeper meanings are read through it. It would mean, for instance, that when appreciating a food-based artwork one needs to look beyond food’s function into what the artwork may signify or enable artistically. The statement also means that food as material and food as medium are distinct but have supportive roles which should not be confused.

The accumulation of these issues form part of the ‘difficulty’ perceived by Raviv (2010) and Alisauskas (2010) and helps in clarifying that the problem is actually one about articulating and understanding the appreciative aspects of eating within art rather than a problem about theorising food per se. It is the edibility of food in terms of its actual taste smell and touch,

and the visceral nature of actual consumption that is seen to resist traditional ways of theorising appreciation of artworks.

Therefore this thesis aims to elaborate what it means to appreciate the specific edible food-based art practices that explore taste, smell and touch as medium. In exploring eating and the act of ingestion, the intention is to clarify the need for an appreciation that considers both the internal [in terms of the introduction of food within the body] and external [all that partakes to outward contemplation and manipulation] dimensions of eating. The issue of appreciation will be approached from the perspective of an artist-researcher who has the double objectives of providing transferable theoretical knowledge by means of the thesis and that of enriching future practice.

The following section (cf. 1.4) outlines the research question and the sub-questions explored.

1.4 The research questions

The preoccupations discussed in (cf. 1.3) have led to the development of the following research questions:

RQ 1. What does it mean to appreciate edible food-based artworks through taste, smell and touch?

SQ1.1- How can food-based artworks that explore taste, smell and touch as artistic medium be distinguished from other edible food-based art?

SQ1.2- What is required for the appreciation of food-based artworks through taste, smell and touch?

RQ2. How can an appreciation of food-based art practice through taste, smell and touch be developed?

SQ2.1- How have artists approached the subject of taste, smell and touch in their practice?

SQ2.2- What guidance can be developed to enhance a mindful awareness of taste, smell and touch?

RQ1 has the purpose of creating an awareness of the type of works examined within the thesis, and what is involved in their appreciation. The sub-questions (SQ1.1 and SQ1.2) help in clarifying the nature and distinctiveness of artworks that use food's taste, smell and touch as medium. Making a clear distinction between works that are of interest and other food-based artworks allows the research to explain why a different form of engagement is required for these works and what such an appreciation entails. The discussion of these issues is covered within the theoretical section of the research.

RQ2 has the purpose of providing a pragmatic way forward for the development of an appreciation based on taste, smell and touch. The question is linked to practice and it examines through the sub-questions (SQ2.1 and SQ2.2) the measures artists take in order to enhance the perception and engagement with their works. The examination of the measures through practice enables the development of guidelines that help in enhancing a mindful form of appreciation in order for the audience to read deeper meanings through the use of taste, smell and touch.

A more detailed summary of the contents of each chapter can be found in the thesis structure below.

1.5 The structure of the thesis

The thesis is divided into 8 chapters, following the introduction chapter (1), is the methodology chapter. The methodology chapter is placed right after the introduction as it enabled clarify the approach taken within the research: which starts right from the literature review onwards. Chapter (2) is the Methodology chapter. A critical approach was used as the overriding methodological approach within the thesis. It was chosen as it has the potential of illuminating and facilitating change (Guba, 1990 p. 25) and is useful here in helping the quest to change the appreciative attitudes towards food-based multi-sensory practice. *Ideology critique*, *Concept analysis* and *Reflexive practice* are discussed as the main research methods. Also included within the chapter is a discussion about Richard Shusterman's Somaesthetics and Ellen Langer's Mindfulness theory. Somaesthetics and Langer's Mindfulness are used as the theoretical lenses from which concepts are derived for the development of appreciative principles for food's taste, smell and touch and for the development of practice. Somaesthetics and Langer's Mindfulness offer a means through which attention can be directed towards the body, its surroundings and in one's actions with the purpose of heightening experience.

Chapter (3) marks the beginning of the use of *Ideology critique* as method of discussing the current position of taste, smell and touch within art discourses, its potential and ways in which it can be interpreted. Chapter (3) provides the art context of food and eating, it enables the research to historically situate the position of taste, smell and touch in food based artworks. By differentiating food-based practices that use taste, smell and touch as medium from other food-based artworks, its nature and particularities that merit a different appreciative approach are clarified.

Chapter (4) discusses the potential of taste, smell and touch by examining the individual senses and the types of meanings they enable. The purpose of this chapter is to illustrate the different strengths the senses hold and how they enable a different type of experience and meaning from purely visual works.

The issue of appreciating food-based artworks by discussing what it means to ‘understand’ a participatory artwork is discussed in Chapter (5). Also included within this chapter are the related issues of meaning, intent, authorship, understanding and interpretation.

The appreciative attitude debate is revisited in Chapter (6) and a proposition about an alternative attitude is provided. The concept of attentiveness as derived from Somaesthetics and Langer’s theory of mindfulness is also discussed within this chapter. Attentiveness is suggested as the driving attitude required for appreciation of taste, smell and touch in food based artworks. Attentiveness is also discussed as a quality that artists using taste, smell and touch aim to enable with their practical interventions in order for their works to be perceived in the manner in which they were intended to be.

The practice Chapter (7) almost comes at the end because it was necessary in terms of structure and for the flow of the thesis that it comes subsequently after the attentive appreciation chapter. Nevertheless, it is important to acknowledge that the practice was conducted throughout the process of the research simultaneously with the theoretical inquiry. The practice has influenced the theoretical choices made within the thesis and equally the theoretical preoccupations discussed within the thesis have fuelled the direction of the practice. The practice conducted is examined in Chapter (7), it has the purpose of understanding how attention can be drawn to taste, smell and touch through a mindful form of practice. *Reflexive practice* is used as the method through which to understand the

creative methods employed by artists who use the taste, smell and touch of food as medium. The practice was conducted in two parts: the first part consisted of exploratory pieces that had the purpose of exploring the senses and examining the audience's experience in relation to the works in order to inform further making; and the second part involved works that were made as a result of the insights gained from the exploratory pieces.

And finally, Chapter (8) is the conclusion chapter. It assesses the research and discusses the outcomes, the original contribution to the field, its limitations and potentials for future practice.

1.6 Chapter summary

Within this chapter, edible food-based practice has been identified as the focus of the research. In this genre of food-based practice, the taste, smell and touch of food are intentionally used as a means of transmitting artistic meaning.

The problem identified with the new edible food-based art practices relate to their appreciation. Like many new forms of practice, appreciation becomes a challenge as explained by Raviv (2010) and Alisauskas (2010) (cf. section 1.2). The thesis examines these types of works in order to demystify their nature and to find ways in which their appreciation can be understood and enhanced. The thesis therefore adopts the double role of informing and finding solutions to the issue of appreciation through taste, smell and touch.

The next chapter explains the approach taken within the research. It discusses in detail both the theoretical and practical approaches adopted.

CHAPTER TWO: METHODOLOGY

The purpose of this chapter is to describe the methodological approach taken by the research and the specific methods used to respond to the research questions. The research adopts a critical methodology. The methods used are qualitative in nature and follow the critical tradition of the methodology. They include: ideology critique; concept analysis; and reflective practice.

The research suggests supplementing visual related appreciative frameworks with concepts derived from Somaesthetics and Langer's Mindfulness which are argued here to be more accommodative of food-based edible practices. Somaesthetics and Langer's Mindfulness are discussed within this chapter in order to draw out the main principles that are applicable to discussions about the appreciation of taste, smell and touch in food-based edible practices.

2.1 Adopting a critical approach

A qualitative approach within a critical paradigm is adopted within the thesis. The belief within Critical research is that reality can only be partially understood (its ontology) and it is conditioned by the values sought by the research (its epistemology) and so the methodological approach taken needs to be transformative, aimed principally at facilitating change (Guba, 1990 p. 25).

A critical methodology is used within the research with the aim of changing attitudes, behaviours and ideas about food related practice that many hinder one from finding deeper meanings in such works. In other words, a critical methodology has been chosen as it is a

means to facilitate change [in the way food-based edible works are created and appreciated].

In *The Paradigm Dialog*, Egon Guba (1990) explains that the aim of critical research is to enable people to rise to a level of 'enhanced consciousness' where one is made aware of the assumptions in which he/she is operating within. In the context of the research, this means exposing the exclusive nature of traditional aesthetics and visual related appreciative methods whose principles do not adequately cover the layered dimensions of taste, smell and touch. In order to bring change, the research therefore needs to take steps that: firstly, inform; and secondly, propose alternative solutions.

By using the research to provide information on the 'new' form of food-based practice, an awareness is created about the nature of the works. It consequently becomes easier to introduce alternative propositions once the context is first laid out. The aim of using a critical methodology is to enable the appreciation of food-based art practice to be perceived differently. The use of *Ideology critique* as method becomes necessary as it enables us to uncover and re-examine assumptions linked to food-based art practice and appreciation. It addresses the concerns explored by the first research question and its sub-questions (cf. 1.3).

The second part of enabling change consists of providing solutions. The change aimed for within the research is linked to the preoccupation stated within research question 2 and its sub-questions (cf. 1.3) of developing appreciation both through theory and practice. In order to theoretically draw out what is entailed within an appreciation through taste, smell and touch, *Concept analysis* is proposed as method, as it provides a way in which the alternative appreciation can be discussed in more depth. In terms of practice, providing

solutions to the issue of appreciation means turning to practice in order to find ways in which appreciation through taste, smell and touch can be achieved. *Reflexive practice* becomes a useful method because it provides a way through which to consciously reflect through practice with the purpose of providing an understanding of appreciation through taste, smell and touch. Ideology critique, concept analysis and reflexive practice are used as the main methods within the research and are further discussed below (cf. 2.2 and 2.3).

2.2 Theoretical methods: *Ideology critique* and *Concept analysis*

Ideology critique is the main method used within the literature review sections (cf. chapter 3, 4, 5). *Concept analysis* on the other hand is used mainly to discuss the Attentive appreciation section (Chapter 6) however it has also been used throughout the thesis in the process of defining what engagement with food's taste, smell and touch in the context of art involves.

2.2.1 *Ideology critique*

Ideology critique is one of the methods of critical research. It involves conducting a systematic scrutiny of ideas that have dominated a specific field, and have contributed to the marginalisation of contra-ideas. When an idea or discourse is seen as dominating, it means that it has become largely accepted and embedded within everyday ways of thinking so that one hardly finds reasons to oppose or question it. It is those ideas that are taken as 'evident' or 'factual' that are of interest within *ideology critique* (Friesen, 2008).

The purpose of exposing the limitations of the 'traditionally' held ideas or discourses is to argue the potential of alternative views within the field in question. In other words, *ideology*

critique uses the mismatch between the traditionally held ideas and actual cases as basis for the development of alternative ways of thinking.

Within the thesis, *ideology critique* is used to question the perception of the larger body of food-based artworks and the means used in their appreciation. Often food based artworks are considered multisensory even when their multi-sensory nature is not particularly used as medium. In works that do not use taste, smell and touch as medium, often visual and relational forms of appreciation are required in order to gain a deeper understanding of the works involved. However for artworks where food's taste, smell and touch are used as medium, a different form of engagement is required, one that demands more than relational or visual appreciative measures provide. The visual habitudes of everyday life and the banality of food create challenges to the appreciation of taste, smell and touch in food-based artworks: the risk is that the food's taste, smell and touch may be overlooked.

Ideology critique questions the visual-oriented culture of appreciation and the limitation it poses to the understanding of food-based practices that explore taste, smell and touch. The ultimate purpose of questioning the visual appreciative culture is to determine the extent of its usefulness for the appreciation of taste, smell and touch. Ideology critique as a method focuses on probing thought beyond what is currently dominant and widely accepted in order to help understand this new form of practice.

It is also important to acknowledge that since *ideology critique* opposes ultimate propositions, the alternative propositions made within the research are not presented as exclusive but rather as open to revision with further advancement of practice.

Norm Friesen (2008) summarises the method into 4 steps, which though not intended as a framework for the implementation of *ideology criticism*, can be used to roughly guide the process of argument building. The steps involve: 1) Identifying dominant ideas within the field; 2) Scrutinizing them; 3) Revealing through the scrutiny that the dominant ideas are inadequate or inappropriate for the case in question; 4) And finally, using the inadequacy of the dominant idea/discourse as basis for developing alternative forms of understanding.

With various modifications Friesen's (2008) steps are used to guide the literature review discussion. The steps are however not necessarily defined as clear-cut boundaries and at several moments there are overlaps deemed necessary in driving some of the arguments made. The steps taken include:

- 1) Identifying the case and particularities of food-based artworks that do not rely on visual indicators as their source of meaning, through discussing the various food-based edible artworks available. (Friesen steps 1, 2,3)
- 2) Discussing how vision has dominated appreciative discourses and how the food-based edible practices identified and their appreciation challenge this knowledge. (Friesen steps 1, 2, 3)
- 3) Discuss alternative discourses of appreciation. (Friesen step 4)
- 4) Identify and discuss aspects of the alternative discourses that are necessary for the development of appreciative principles/ discourse for the edible food-based artworks identified. (Friesen step 4)

While ideology critique is efficient in discussing the first 3 steps listed above, the fourth step is no longer about challenging accepted forms of knowledge, but rather, it involves

extracting and examining concepts within the alternative discourses proposed. There is a shift in the argument style from being a basically critical one, to one more concerned with explaining and justifying the suitability and applicability of the ideas advanced. At this juncture there is the need to use a complementary method. To address the problem, concept analysis is proposed and discussed in the next section.

2.2.2 Concept Analysis

Concept analysis also known as conceptual analysis is one of the most common methods used within the analytical tradition. It enables the examination and discussion of concepts with the aim of gaining better understanding of them. When used as a research method, concept analysis provides the necessary tools for advancing already defined concepts in order to enable their further development (Meleis, 2007). It also has the purpose of clarifying any form of ambiguity that may be associated to the use of the concept out of the context of study.

Even though there are many methods of applying concept analysis, for this research the Rodger method will be used. Similar to many of the existing methods, in terms of the majority of the tasks conducted, the Rodger method mainly differs in its ontological inclination. Rodgers (1989; 1993) argues that unlike many of the methods developed from the pioneer Wilsonian method (1963/1969) (which adopt a realist view towards meaning) , her method operates within a relativist ontology where the meaning of concepts are seen as progressive, evolutionary, and context specific (Rodger, 1993).

The Rodgers method adopts a pragmatic approach to the meaning of concepts by insisting that they should be thought of in terms of their significance, use and application (Rodgers, 1993 p. 75-76). Rodgers argues that concepts follow a spiral cycle of development where the significance, use and application of a concept is often revised in relation to the time and the context in which they are situated. There is also a consequential relationship between significance, use and application of a concept in the sense that each aspect affects how the other is understood. For instance, how one understands and values attentiveness can influence how one adapts it in one's attitude or practice. Similarly, how attentiveness is applied can influence the significance it assumes for one.

Conceptual analysis as a research method is most effective when there are guiding principles in which to implement it within the research. Rodgers however insists that the activities suggested should be seen as tasks rather than sequential steps to be taken (Rodgers, 1993 p. 78), this has the advantage of enabling many of the tasks to be simultaneously applied, permitting greater flexibility in terms of argument building. Rodgers identifies the following tasks as necessary in conducting a conceptual analysis, these include: 'Identify the concept of interest; select the realm of study; collect data about the attributes of the concept, its antecedents and consequences; identify relating concepts; analyse the attributes of the concept; make interdisciplinary comparisons if required; also if needed, identify a model case of the concept; and finally identify the implications or a hypothesis for further development.' (Rodgers, 1993 p. 78)

Applying the Rodgers method of concept analysis to the research therefore means: examining the type of attention necessary for an appreciation through taste , smell and touch and it's applicability for understanding the wider issue of appreciation of edible food-

based artworks. It means for instance, discussing when appreciative attentiveness occurs, how it occurs and the consequences it may have to the nature of the appreciation made. It also involves identifying instances where attentiveness may not have ‘adequately’ occurred and discussing any related concepts within art. The process involves using examples of food-based artworks and literature about food-based artworks to discuss cases of attentiveness and also make comparisons beyond the cases provided. And finally, the discussion of attentiveness should enable the research to make suggestions for its usefulness in the appreciation of food-based artworks and in how it can be explored within practice.

Discussing about the appreciation of food-based artworks would however be incomplete without an examination of how artists are already embodying appreciative concerns within their artworks. And in order to fully understand what the process involves, there is need to use practice as an additional method to think about appreciation. *Reflexive practice* is proposed as the practical method, it is discussed further in the next section.

2.3 Reflexive practice as a practical method

Any process that involves changing the way human beings perceive or think is ordinarily lengthy, with no promise of obtaining immediate positive results. This however does not imply that an ideological transformation is unattainable, especially in relation to appreciative attitudes, but rather that through continuous emancipatory scholarship it is possible to gradually change well implanted ideologies. The immediate prediction for artworks that explore taste, smell and touch will be that through the discursive development, appreciative attitudes will eventually broaden so as to encompass the

particularities of these senses. It is however unlikely that this will happen instantly and therefore the research suggests complementing the long-term strategies devised [through the development of a multi-sensory appreciative discourse] with short term strategies [drawn out through a process of thinking through practice in relation to other artists' works].

Reflexivity is used as the leading practical method, in accord with the critical tone taken within this research. *Reflexive practice* also known as *reflective practice* has been described as one of the practical methods within critical theory. Jan Fook (2006) argues that there is great discord about what reflexive practice concretely means and how it should be applied, he observes that the lack of a single prescriptive definition and method, has led to its diversified use even within disciplinary boundaries. It is therefore important to clarify how it is used within this research.

Linda Finley and Graeme Sullivan's descriptions of *reflexive practice* provide an example of its possible relevance for practice based research. Finley explains that reflexive practice involves the use of experience as the main means in which to gain new insights of self and of practice (Finley, 2009 p.1). For her, it also consists of examining existing theoretical or practical problems in order to provide new or alternative propositions. So the main aspects of reflexive practice as proposed by Finley, reorganised for the purpose of following it through practice involve: an identification of the problem, the use of experience to gain knowledge, and lastly the providing insights to the problem.

Sullivan also provides an important layer of understanding to the subject, he argues that '*reflexive practice* provides a platform through which existing theories and practices can be criticised, and also through which phenomena can be perceived in new ways' (Sullivan, p.

100). Criticism in the context of practice suggests the use of reflection through practice. So in a similar way as Finley, Sullivan is suggesting an identification of the 'problem' which is achieved through reflection. However unlike Finley, Sullivan adds that perceiving 'phenomena in new ways' is also a necessary aspect of reflexivity. Phenomena in the context of this research refers to taste, smell and touch, therefore, it can be interpreted that the propositions provided through reflecting through practice should enable food-based artworks to be perceived in new ways.

If Sullivan's views are juxtaposed with Finley's it would mean for the research that reflexive practice as method is concerned with: identifying a practical problem which has extended from the theory; using experience [of making and of other related artworks] to gain knowledge of the practice; and propose ways in which the perception of taste, smell and touch in food-based artworks can be enhanced. The steps identified above are not necessarily in a chronological order but are presented in this manner for the sake of clarity. In practice however, the steps are not as clear-cut and there is an amount of overlapping.

The particularity of reflexive practice is the role that reflection takes. According to Finley (2009), reflexive practice stems from Dewey's preoccupation with reflective thinking which helps one avoid mindless ways of action. A form of mindfulness therefore exists within reflexive practice, in a similar way as, the creative process becomes one in which 'an awareness of the context and perspectives of one's actions is developed' (Langer, 1992 p. 289). However unlike many other forms of practice, reflection is not an end in itself, but rather, its function is to enable an understanding in order to make propositions. The practice thereby can be seen as a site in which ideas are explored and revised in light of new understandings and insights gained through experience.

When applying reflexive practice as method, the practice becomes the tool through which new understandings are gained, future practice is improved and change is enacted. It therefore requires that during practice the artist-researcher: examines assumptions within everyday practice; cultivates self-awareness and awareness of her environment; critically evaluates her creative interventions; uses experience as a means to learn and gain understanding that will enable her to anticipate responses and guide future creative decisions; and, to seek feedback in order to improve future practice.

The practice has involved setting up a number of practical experiments with the purposes of understanding how attention is drawn to taste, smell and touch in food-based artworks (cf. chapter 7). Alongside some of the experimental works, questionnaires were used which served as a means to engage the artist-researcher with the work and obtain feedback. The feedback obtained was used in conjunction with insights from other artists' works to inform subsequent practice and draw out the creative strategies that are used to draw attention to taste, smell and touch.

The link between the practice and theory has been that of enhancing appreciation of food-based practice from different perspectives. While the theory has mainly focused on the audience, by proposes ways in which appreciation can be enhanced through somatic education and the cultivation of attentiveness; the practice has focused on the artist in order to understand what has already been done and how future practice can be enhanced. Within both the theory and practice there is the common need to facilitate appreciation.

The concepts of Somaesthetics have guided many of the steps taken within both the theory and practice that focus on the self as the means through which knowledge is made and understood. Somaesthetics is used within the research as a reflective lens through which to

understand the appreciation of edible works through taste, smell and touch. The use of Somaesthetics and its relevance within the research is discussed in more detail within the next section.

2.4 The Somaesthetic and Mindfulness lens

In consequence of the difficulty for food's taste, smell and touch to fit within the norms of visual appreciation, there is a clear need to find theories that are sympathetic to the complexity of the 'wholesome' bodily involvement [appreciation that begins out of and at the surface of the body to one that happens within the body], which is inescapable when eating is used as an appreciative means. The research proposes to use Somaesthetics and Langer's Mindfulness as the theoretical lenses through which appreciation of taste, smell and touch in food-based practice can be examined.

Somaesthetics emerged as a critique to traditional philosophical discourses, building upon Alexander Baumgarten's initial ideas on aesthetics. Baumgarten's idea of aesthetics was one that could lead to 'an improvement of self in the art of living', seeing aesthetics as extending from fine art to encompass natural beauty (Shusterman, 1999, p. 1). Baumgarten's aesthetic study was to provide an understanding on sensory knowledge through arguing its cognitive value for improving one's living (Shusterman, 1992). It also adopts a practical angle to aesthetics that involves a more conscious use of the body.

Richard Shusterman (1992) argues that Somaesthetics shares much with Baumgarten's original views on aesthetics in terms of its broadness and practical applicability, however, he criticises Baumgarten for not further developing an argument for the aesthetics of the

body. In his 1999 text *Somaesthetics: A disciplinary proposal*, Shusterman expands Baumgarten's ideas to develop a discourse that proposes the cultivation of the body (of self or of others) as an aesthetic act. Somaesthetics celebrates the body and its capacities, rejecting any discourse that would suggest a body-mind separation, but instead argues that the body and mind are united and work together in what he refers to as 'Soma' (the body-mind unity) (Shusterman, 1992; 1999; 2008). The body-mind unification that is emphasised by the term 'Soma' also is key in identifying the appreciative attitude commensurate to Somaesthetics: one that is neither purely phenomenological nor purely hermeneutic but rather an application of both.

Somaesthetics is defined as the study of improved experience which proposes the body as 'the site for sensory aesthetic appreciation and creative self-fashioning' (Shusterman, 1992 p. 302). In Somaesthetics there is the acknowledgment that senses can unconsciously be conditioned by feelings, habits, desires and bodily functions, a point that Plato and other traditional aesthetes put forward in order to dismiss the senses as a reliable source of knowledge. The mindlessness linked to the senses is however argued as surmountable as Shusterman suggests that the working potential of the senses can be heightened through a cultivation of attentiveness. Even though Somaesthetics does not provide standardised practical steps towards achieving the desired heightened perception, Baumgarten outlines that cultivating attentiveness is aimed at heightening one's sensory perception, imagination, insight, memory, talent, and poetic sensibility (Baumgarten in Shusterman, 1992, p. 300).

Proposing Somaesthetics in order to theorise the appreciation of taste, smell and touch would therefore mean focusing on its ameliorative aspects in order for one to avoid the

hindering factors [unconsciously conditioned by feelings, habits, desires and bodily functions] that may prevent such an appreciation to effectively occur. In theory this means adopting an attitude that would enable one to become more alert to one's own bodily sensations while experiencing or making an artwork. The difference here lays in the conscious approach taken towards the soma, its feelings and capacities.

The choice to use Somaesthetics and Langer's mindfulness as the theoretical lenses was informed by the important role attentiveness towards the body and its environment had to play in both the appreciation and making of food-based artworks that involve taste, smell and touch. The alternative lenses already used within art to think about the soma such as Phenomenology failed to provide the simultaneous attention to the sentient body, the rational mind and its environment without missing one or several parts. For instance Merleau Ponty's phenomenology acknowledges the sentient body at the expense of the rational mind while Hermeneutic phenomenology undermines the sentient body by underemphasizing the importance and existence of mindless body actions and advocating rather that body actions are all interpreted as they occur.

Somaesthetics and Langer's mindfulness theory bridge the gap that could not be covered by phenomenology alone by providing attention to the body that acknowledges the reflective and less reflective actions of the body, as well as the mind and the body in its environment.

2.4.1 Somaesthetics and art related research

Even though Shusterman does not specifically talk about food-based art practice as a possible area in which Somaesthetics can be applied, he does talk about art and artistic perception and appreciation as areas explored under the framework of Somaesthetics. In his book *Thinking about the body: essays in Somaesthetics* (2012), Shusterman talks about the essential role of the body in artistic creation and appreciation explaining that it is only through the body that any type of perception is made possible. He argues that since art has the distinctive capacity of drawing one's attention towards the work at hand, then increasing one's capacity of awareness, focus and feeling through somatic consciousness can enhance one's appreciation and heighten one's experiences (Shusterman, 2012 p. 3).

The principles of Somaesthetics are gradually being used within fine art practice and theorisation to draw attention to the body as an important site for aesthetic appreciation and as a tool that can be used consciously for aesthetic ends. Shusterman (2012) mentions that dance and performance are some of the areas that have mostly explored Somaesthetic principles theoretically and practically [even when not expressively articulated as such]. He also mentions that within fine art, Somaesthetics has been used by artists to discuss the creative process and the audience's perception of artworks, adopting both analytical and practical aims. He observes that in order to powerfully portray the capacities of the soma, many artworks consciously play with the audience's assumed pre-conceptions without actually having to include a physical body. He provides a specific example of Peng Feng's curatorial work presented within the Chinese Pavillion at the Venice Biennale 2011, titled *Perversions* 2011, which consisted of a series of installations from 5 different artists who used Somaesthetics as the framework for the conception of their experiential pieces.

Among the works were two pieces in particular that used food smells to express cultural Chinese meanings. Represented in one of the works were large sized artificial clouds infused with green tea which was vaporised at regular intervals throughout the exhibition. The second work consisted of suspended pipes that slowly but continuously dripped Chinese liqueur (Shusterman, 2012 p. 10). In these works there is more happening through the ephemeral fumes or colourless liquid emitted by the works than in the objects emitting them. The audience is therefore placed in a position where more attention to the body is required in order to grasp the scents and flavours of the work. The need to turn to one's body for understanding is one of the principles within Somaesthetic thinking.

The application of the principles of Somaesthetics within fine art research is therefore not unprecedented. As discussed in the works, the main areas of Somaesthetic application include artworks that require a form of attentiveness towards the body for their creation and appreciation. Somaesthetics becomes a way in which appreciation is enabled through a focus on bodily sensations.

2.4.2 Experiential dimensions of Pragmatic Somaesthetics and Mindfulness

According to Shusterman, Somaesthetics can be divided into 3 sub-sections: Analytical , Pragmatic and Practical Somaesthetics.

Analytical Somaesthetics is concerned with the theorisation of the soma (body and mind), its nature and uses in the creation of knowledge of and about the world. It is majorly descriptive and does not get into details about the practical dimensions of the arguments advanced (Shusterman, 1992, p. 304). On the other hand, *Pragmatic Somaesthetics*

develops from the analytical type but goes beyond it by adopting specific strategies for its practical application. This in concrete terms involves thinking of practical implications and applications of the theoretical ideas suggested (Shusterman 1992, p. 304-305). And lastly *Practical Somaesthetics* is concerned with practicing the principles of Somaesthetics, it engages less in discussions and theories but seeks the improvement of the body through practical exercises and trainings (Shusterman, 1992, p.305).

The research proposes to engage in *Pragmatic Somaesthetics* which involves the theorisation of the body with precise practical applications and implications in mind, this is best suited for a study concerned with creating a discourse for the appreciation of food's taste, smell and touch. Adopting *Analytical Somaesthetics* would mean remaining descriptive which is insufficient as it leaves out the practical dimensions that a practice-related discourse is meant to assume. On the other hand, *Practical Somaesthetics* is also not ideal either as it excludes all together the theoretical stage. *Practical Somaesthetics* when taken independently seems more adapted for cases where there is already a conscious use of the body and so do not need any re-enforcement by additional theorization.

Approaching the subject of food-based appreciation from the angle of an artist-researcher, the key aims are two-fold: Firstly, to propose a discourse for the appreciation of food's taste, smell and touch, which if actively integrated within appreciative discourses, in the long term could help in enhancing the appreciative approach towards food-based works that involve taste, smell and touch. And secondly, in order to facilitate change there is also a need to examine how appreciation is enabled through the creative interventions of artworks. This involves integrating the mindfulness principles offered by Somaesthetics and

Langer's mindfulness in making artworks that explore the multi-sensory aspects of food and that seek to draw attention to taste, smell and touch.

The key concept of body attentiveness is argued within Somaesthetics as a necessary condition for the improvement of one's sensory perception which is important for the appreciation and evaluation of taste, smell and touch through eating. When eating, smelling, tasting or touching is used as an appreciative tool, it infers that the meaning, experience and aesthetic appreciation of the work relies on one's ability to focus on the proposed sensory aspects of the work. In Koizumi's Ice-creams (cf. 3.5), for instance, that would involve an attentiveness to the layered sensations experienced when tasting the work, and also to the cultural meanings embodied within the flavour combinations. Therefore it requires an attentiveness at the level of experience as one tastes the work and allowing one's bodily experience to lead one into deriving deeper meanings about the work.

The attentiveness sought within Somaesthetics is similar to the concept of mindfulness. Mindfulness as developed within the West by Ellen Langer was initially meant for the field of psychology but has currently developed multi-disciplinary applications (Langer and Moldoveanu, 2000a, p. 2-4). The mindfulness concept is about discovering the new, through a heightened awareness of one's actions and a refusal to blindly follow traditions, routines and rituals. The heightened awareness enables one to operate within the present and notice more easily elements within one's environment. It also makes one more willing to consider new information and different perspectives of approaching issues. A mindful behaviour helps in the creation of alternative ways of perception and builds an awareness of things that would otherwise be overlooked (Langer and Moldoveanu, 2000a, p. 2).

While the attentiveness suggested by Somaesthetics is mainly of the body, mindfulness proposes an attentiveness of things and situations. In terms of edible food based art, the research proposes to use the two theories together in order to cater for an attentiveness towards things exterior to one's body [during the creative process for instance, or before a physical consumption of the work is made] and to those that relate directly and internally to it [through eating].

Therefore to create a discourse in which the understanding of edible food-based artworks is made possible, the research examines the concept of attentiveness present in Somaesthetics and Langer's Mindfulness theory through the use of concept analysis.

2.5 The artist's role as researcher

Considering the dual position taken during the course of this study of both researcher and artist, an acknowledgment is necessary of the influence it has had on the research's focus, methodology, contribution to knowledge and the role assumed by practice within the study.

Gaining insights into one's own practice and using one's own practice as a means of discovering wider concerns for the area of art is a key motivation for artists engaged in research (Wesseling, 2011), and has also been for this research. The use of practice was therefore chosen as an important part of the methodology.

Inquiring into the use of taste, smell and touch as medium in food-based art directly emanated from previous practice as an artist. In that effect, the focus of the research therefore was influenced by the desire to understand how to enhance the perceptibility of food-based artworks in order to further develop practice beyond the research.

Reconciling practice and research has been an issue of current debates within art and design research. Even though a similarity can be noted in the practice of artists and the research process of a PhD researcher in terms of engaging in action and reflection, the disparity between the two is pinned down to how knowledge is generated and the type of knowledge involved. Kristina Niedderer and Seymour Roworth-Stokes provide a clarification between research and practice by specifying that 'research is involved in a systematic generation of fresh knowledge, while when engaging in practice even though new knowledge may be created (sometimes not deliberately) it is not ordinarily the key purpose pursued by artists' (Niedderer and Roworth-Stokes, 2007 p. 3). Engaging in research as an artist while using practice therefore meant using practice beyond the notion of a creative and critical endeavor, into one that is also an investigative means in order to respond to the research questions and creating new knowledge. Approaching practice from this perspective had a direct influence on most of the creative choices made in terms of the types of work made and how they exhibited.

2.6 Ethical considerations

The two ethical issues within the research relate to health and safety and the use of questionnaires. An application for ethical approval was made and granted by the School research committee in 2011. The measures taken are individually discussed below.

2.6.1 Food safety measures

Food was offered for consumption during 2 exhibitions during the period of the research. At all times care was taken to follow health and safety regulations concerning the administration of food. The measures taken were to ensure the foods offered would not cause any physical, chemical or micro-biological hazard to the audience through the observation of hygiene in the preparation, handling and exhibition of the work. The specific measures taken to for each exhibition is discussed further in the Appendix.

2.6.2 Use of questionnaires

During the course of the research it was necessary to use questionnaires to obtain feedback from the audience about the practice. The questionnaires mainly targeted the attendees of the exhibition for the period in which the work was up for display.

Participation was on a voluntary and anonymous basis: no force or intimidation was used to receive responses; the purpose and use of the responses was clearly indicated to the participants; no respondents under 18 were included; and, names were omitted to maintain privacy and openness (cf. appendix for details).

2.7 Documenting the non-visual senses

Despite the research's preoccupation with taste, smell and touch there lies a problem in effectively documenting these senses through photographs, since the essence of each work

lies in their experience. It is acknowledged therefore that despite the use of pictures to document the work much is lost in the process.

The presentation of additional demonstrative elements of practice is not uncommon in practice-based or practice-led research. Joyce Yee (2010) writing on practice-based research in design provides an example of the PhD work of Daria Loi who presented her thesis in a suitcase. Daria Loi's research examined co-design initiatives and used the suitcase as a means to engage the reader into experiencing some of the concepts and tools she developed within her thesis. Providing an additional experiential element in conjunction with the thesis helped Loi enhancing the understanding of her work by presenting aspects of her work that are difficult to describe (Loi, 2004).

A similar difficulty to present the multisensory aspects of food-based art within a thesis is acknowledged. It is difficult to articulate the experience of smelling tasting or touching the works made. A choice has therefore been made to include with the thesis a *Sniffbox* which contains some of the odours explored in the work *After Proust's Madeleine* (2014-2015). Even though this format of presentation does not adequately replicate the experience of being within the exhibition space, it allows the reader to have an idea of some of the smells involved. It is an attempt to document to a certain extent the aspect of smell used in the practice [taste and touch have been excluded for health and safety reasons]. More details about the *Sniffbox* can be found in the Appendix.

2.8 Chapter summary

The chapter has discussed the research approach as one falling under a Critical methodology. The methods used in the thesis include *Ideology critique*, *Concept analysis* and *Reflexive practice*.

Ideology critique and *Concept analysis* are the theoretical methods used within the thesis. *Ideology critique* has been discussed as a means to inform the reader about the particular nature of food-based artworks that use taste, smell and touch as medium and the consequent need to engage with the work in a different way that goes beyond visual or relational appreciation. It has the purpose of exposing the insufficiencies of considering the selected works mentioned in (cf. 3.5) in a similar way that one would consider other food based artworks. Ideology critique is the main method used in chapters (3, 4 and 5).

Concept analysis on the other hand is the method used in discussing the new appreciative proposition provided in Chapter 6. *Concept analysis* offers a means through which concepts can be analysed in detail, with the guidance of the Rodger Method that provides a flexible framework for its implementation.

The thesis also discusses the use of Somaesthetics and Langer's Mindfulness as the theoretical lenses that guide the theorisation of the appreciation of taste, smell and touch and practice. Somaesthetics and Langer's Mindfulness provide means by which to think about the body as a site for sensory experience and meaning making and as a tool used by artists to enable attentiveness to sensory aspects in their works.

And finally, *Reflexive practice* is the method used within the practice (Chapter7). *Reflexive practice* has been discussed as a means of enabling new understandings about the

perceptibility of taste, smell and touch in food-based artwork. It involves reflecting through the practice of the artist-researcher and the practice of other artists through the making of artworks in order to understand how the creative measures taken contribute to the work's perceptibility. Langer's Mindfulness principles are embedded within reflexive practice through the aspect of learning through the experience of making. Reflexivity becomes a way in which to cultivate awareness of one's creative actions rather than relying solely on intuition. Questionnaires are also used as part of the method in order to have an additional perspective from which to think about the practice and draw out strategies that can be used to improve future practice.

The next chapter marks the beginning of the use of *Ideology critique*. It discusses the evolution of edible food-based art practices in order to introduce food-based art practices that use taste, smell and touch as medium. And also to help in differentiating the elements of concern in the different types of food-based artworks discussed.

CHAPTER THREE: FOOD IN ART PRACTICE

This chapter discusses how food-based art that involves eating has progressively evolved over the years from its debuts in the early 20th century as a way for social engagement to its current more direct use as a medium for meaning. It begins by examining movements within the avant-garde such as the Italian Futurists and the consequent Neo avant-garde concepts as seen in Eat Art and the Fluxus performances . It also examines contemporary works that are more interested in how food can enable human relationships (Rirkrit Tiravanija, Ben Kinmont) to its more direct use as seen in the works of Miwa Koizumi and several other artists and cooks.

This chapters seeks to differentiate the act of consumption in the different contexts provided in order to illustrate how eating can be used variously within art and clarify when it is used as an appreciative means.

3.1 The 20th century Avant-garde's influence on the use of food within art

The historical Avant-garde, using Burger's definition, was termed an 'attack on the autonomous state of art in the bourgeois society and an attempt to reintegrate art into the praxis of life' (Burger and Shaw, 1984). It criticised the production and distribution of art and the influence of art institutions in the process (Burger and Shaw, 1984). Artists began to take a radical shift away from academic modernism traditions by using new materials, mediums, and forms of expression (Murphy, 1999). By engaging in social actions that were to some degree new, revolutionary, politically charged and innovative, new paths of

thinking about art were developed that challenged the predominance of a purely aesthetic-based appreciation of art. The most active movements of the 20th century, that marked the history of food-based art include: the Italian Futurism and Dadaism.

Food appeared within the 20th century Avant-garde both physically and as a metaphor. Metaphoric indigestion, excess, vomit and excretion were developed within the Dada poems and literature, using words about food in comparison to the indigestible state of the consumer society (Novero, 2010; Deville, 2007). Despite not regularly using actual food, Dada managed to demonstrate through language the semiotic associations of food, and the body through eating as an interior-exterior manipulative passage. The use of real food during this period, especially within the Futurist banquets maintained an affinity to Dada in terms of its exploitation of the semiotic abilities food possesses when used within art.

3.2 Food and eating within the Italian Futurism

Futurism appeared publicly in 1909 with the publication of its first Manifesto in the French newspaper *Le Figaro*. The manifesto openly attacked traditions while promoting speed and performance, enabled by the new technological advancements of modernity (Berghaus, 2009). Promoting modernity also meant integrating new materials and techniques, and food was among the tools chosen to precipitate social change within the Italian culture.

‘The first Futurist manifesto in 1909 declared war on any kind of tradition, especially Italian cultural and historical traditions, which the Futurists believed were to blame for Italy’s anti-modernity’ (Novero, 2010, p. 1). The Futurist banquets were part of the Futurists strategy to bring the Italian society to a total revolution (Novero, 2010). They believed that the desired

change was possible with the adoption of a new culture and this also entailed embracing new culinary habits. Italian traditional food acted as a symbol that needed to be eliminated and replaced by one that would signify modernity (Berghaus, 2001). Attacking the status of food was an effective way of obtaining attention and reaching out to a greater population in order to propagate their ideas. The banquets held a semiotic role, acting as a reflection of the fast and artificial nature of modernity aiming to produce a similar accelerated reaction to change.

The food changes adopted were believed to have a deeper impact on the Italian society. The elimination of the traditional Italian staple 'la pasta' was one of the suggestions made towards liberating the body of its bulk and adopting a new lighter and 'healthier' body that would finally be in accord with the new modern lifestyle (Deville, 2007; Novero, 2010). To the extent that some of the artists such as Fedele Azari proposed a radical change in the way people should eat by proposing the consumption of food in the form of powders and pills so as to reduce one's daily calorie intake in reflection to the new human nutritional needs that have been lowered due to mechanical help (Berghaus, 2001). Marinetti on the other hand was not as radical as Azari in his approach by proposing foods that could be enjoyed. The foods chosen mixed unusual ingredients to accentuate the taste and create an effect of surprise, they eliminated eating tools such as forks and knives to encourage a more tactile form of eating and were also often accompanied by poetry, reading, music or theatre which had the purpose of elevating the audience culturally and improving the dining experience (Berghaus, 2001). Most of the recipes were contained within the futurist cookbook which featured foods with fancy/fantast names and corresponding strange food combinations. For instance in *the Paris banquet* (1931) the menu included foods like

'Tummy tucker made from pineapples, sardines, tuna and nuts or *the excited pig* which consisted of sculpted ham served in a sauce of coffee, wine and perfumed essences ' (Berghaus, 2001 p. 12)

An example of one of the meals is the *Extremist banquet*, here the audience were offered vaporised food sculptures. In the banquet for instance, smell is dissociated from taste such that one can only use the sense of smell to appreciate the work (Deville, 2007). The *Extremist banquet* was a feast of smell but no actual food was offered (Berghaus, 2001 p. 14). In certain other futurists works that involved smell, the audience would be sprayed with perfumes by waiters as they had their dinner. Another example of work is *the tactile dinner* which happened in a dark room. The audience were first required to touch different objects of different textures stuck on the clothes of members of the audience, then also through touch to choose an eating partner and finally to eat the different foods offered without cutlery. The futurist banquets and dinners involve the audience in a multi-sensory experience. Berghaus (2001 p. 12) explains that eating futuristically was to eat using multiple senses through the intensified flavours, the inclusion of tactile elements and aspects of poetry or music.

Through eating, the audience became both consumers and performers of the banquets, by engaging their bodies and minds to the consumption of food and to the futurists underlying concepts. In other words, consuming the futurist foods was perceived as a simultaneous ingestion of their ideas, making the audience/consumer an eventual and voluntary futurist work of art (Novero, 2010 p.11). Eating within the futurist movement had the aim of enabling social and cultural change through engaging the body and its senses in intense and novel experiences.

3.3 Eat Art and Fluxus

Unlike the futurists, Eat Art developed no activist intentions. Founded by Daniel Spoerri in 1963, many decades after the Italian Futurists, Eat Art shared with them a similar desire to separate themselves from established standards and cultural values. Eat Art considered food to be central to its existence, thereby gaining its position as the first to acknowledge the status of food as an Art form (Novero, 2010). Spoerri became the first artist to claim food as an art form by rubberstamping works of his exhibition which consisted of canned food “Attention Oeuvre d’art” (Attention: work of art) in 1961. By rubberstamping his works, Spoerri emphasised the need for one to consider the foods as artworks even though they were presented in a similar way as they would be found in the everyday context [canned food].

Eat Art used food’s materiality to reflect temporalities within life and art, through the notions of coincidence and trace, and some of the food-based artworks presented were available for consumption. Many artists who participated within Eat Art (including Spoerri himself) were also associated with Fluxus. By consequence, in many of the works one can see an effort to fuse Eat Art’s interests in ephemerality of experience, life, art, history etc. to Fluxus’ efforts to create non-conventional art born out of the unison of cultural, political and social revolutionary ideas.

Eat Art physically involved the audience in the consumption of the presented works, despite some of the works being on the borderline of the inedible. In Joseph Beuys *Fried fish bones* (1970) for instance, he re-fried herring bones that remained of his meal and presented them a few days later at the Eat Art Gallery without explicit explanations on its edibility or digestibility. Since within Eat Art experiencing the work was suggested as bodily, engaging

with the works therefore meant putting oneself at risk of possible intoxication. Novero (2010, p.211) provides an example of the risks taken by the audience in consuming the edible or inedible food-based works presented at Eat Art. She provides an example of Dorothee Selz and Antoni Miralda's colourful foods which mainly consisted of breads or cakes made with bright food colourings. As a result of eating their work, the audience would experience a change in the colour of their urine. In their work for instance, the experience is extended beyond the gallery space, penetrating and colouring their whole being viscerally.

Eat Art largely contributed to the new rapport between audience/spectator/consumer and food-based art works, unlike in visual appreciation of artworks where the 'aesthetic distance' protected one from bodily experiencing the work, to appreciate the works presented within Eat Art, one needed to voluntarily put one's body at a risk, accepting eventualities of its non-digestibility. But this risk was not limited to the audience's appreciation; Ben Vautier for instance frequently put his own body to the test in his food-based performances. In one performance he closes himself in a box for several hours voluntarily abstaining from food, through the fast he proposes his own body's energy reserves as food, engaging in a form of self-cannibalism. While in another work, *Mystery foods* 1963 he randomly consumes the contents of unlabelled food cans designed by Maciunas.

In the same breath, artists who were also identified with the Fluxus such as Robert Filliou and Emmet Williams in collaboration proposed to their audience a spaghetti filled sandwich *Spaghetti-sandwich* (1963). Filliou and William wanted to represent the poverty of art and the poverty in their own lives through an artwork that was poorly executed. They achieved

this by defying people's expectations in terms of taste, nutrition and culture of what a typical sandwich was expected to contain, and what an artwork was supposed to look (and taste) like (Novero, 2010 p.222-223). The spaghetti-sandwich was also a reflection of Filliou and William's idea that mediocre art opened new creative possibilities to artists who no longer had to strive for perfection of their works as if they were commodities (Novero, 2010 p. 223). Filliou is known for stamping his works as badly done, freeing himself from criticism and affirming the intention to make work that do not follow traditional criteria. However despite the protest against commodification, the artwork is still presented to the audience for consumption and is eaten like any other supermarket commodity, and this brings up questions of the implications such works can have on the audience/participant/consumer if the claim of 'badly done' does not refer mainly to the choice of ingredients but to its overall edibility. The ambiguity of such claims places the audience in an even more difficult position with regards to the work at hand as they would have to evaluate for themselves if the artwork is worth taking bodily risks. Alison Knowles found herself in a similar predicament with her *Shit porridge* (1969) which was presented within the Flux-banquets. Unlike what the name seems to suggest, *Shit porridge* was actually made out of mashed beans, but its ambiguous appearance and title made it difficult for the participants to ascertain its edibility. The only way in which one would be sure would be through risking defilement of one's body through tasting the work (Novero, 2010 p. 242).

Several food-based works of the Fluxus seem to be keen in engaging the audience bodily and raw experiences even when using visual representations. Higgins (2002) sees an interest in the sensory among the works of the Fluxus, especially in taste and smell as seen in some

of the discussed works such as *Shit porridge* that rely on taste to demystify its name.

However, George Maciunas develops the use of taste a bit further within the Flux-banquets.

The Flux-banquets consisted of meals created and shared around the festive seasons 1969-1978. Particular attention was made to the sensory elements of the work, and most specifically the use of taste. In one meal for instance distilled coffee, tea and fruit juices were presented. Through the process of distillation, the original colours of the foods were lost and what was left was a clear liquid that only retained traces of taste. The foods could no longer be identified through visual semiotic indicators as they no longer processed them (Higgins, 2002 p. 46). Another Fluxus meal included creating different foods with a similar base, for instance, this may have involved making the starters, main course, dessert and drinks with a fish base, giving all the foods eaten and drank a flavour of fish (Higgins, 2002 p. 46). The use of taste and smell within the Flux-banquets unfortunately did not go beyond their objective of creating work that imitates life and defies art. Nevertheless they paved the way for future works exploring taste and smell. Their concern with the senses is reflective of some of the practices within the Italian Futurist movement involving the isolation and use of food smells, flavours and tactility.

The presence of food in the Italian Futurist banquets, Eat Art and among the Fluxus artists illustrate a desire to redefine Art in terms of its purpose, its materials, its production, consumption and appreciation. Claire Bishop (2012, p.2) talks of a need felt by participatory art to go past the traditional relationships of 'art objects, artists and audience'. This need to push limits can be seen in the way Fluxus used food and the act of eating to engage themselves and their audiences in experiences that were more involving (i.e. Ben Vautier's mystery foods), daring (i.e. Knowles's *Shit porridge*) and sometimes bodily changing (i.e.

Dorothee Selz and Miralda's colourful foods), than one would ordinarily see in works that maintain the distanced art-spectator relationship. The role of the audience in relation to food can be seen to have transformed from that of passive spectators to active participants, and in other cases such as in Spoerri's trap pictures [where the remnants of dinners taken by the audience at the Tavern restaurant would be glued onto the tables by Spoerri] they become co-authors of the works (Bishop. 2012).

The aspect of eating in food-based artworks nevertheless cannot be resumed to the ways they have been explained in the Italian Futurist movement or as used among the Fluxus artists. Eating, tasting, smelling and touching food in food-based artworks is used for different reasons by artists in accordance with their intentions. Beyond the 1980's there were many other artists who did not particularly associate themselves with Fluxus but who also actively used food and eating as part of their practice.

Some of the artists that will be discussed next are using food in a more 'relational' way and are keen on establishing relationships or starting conversations rather than creating physical artworks as such. Despite their different approach, a similar desire to use participation in order to question the meanings of art, its spaces and its traditions is evident.

3.4 Food and eating in post-modernity

Post-modernity has seen the birth of many artists who unlike their predecessors, have realised that food and eating have an enormous social potential that can be explored within art. Many have made human relations the focus of their practice. This 'trend' has been further facilitated by Nicholas Bourriaud's *Relational Aesthetics* (2004) which has provided a

framework which focused on human relationships enabled through art rather than limiting experience to the art object. Relational aesthetics provided the alternative framework that certain social related art practices required in order to be further developed and discussed. It also particularly catered for aspects such as collective cooking, eating and sharing. Some form of 'relational practice' can be seen in the works of several contemporary artists who use food and whose works involve some form of eating, include artists such as Rirkrit Tiravanija, Jennifer Rubell, Ben Kinmont, Michael Rakowitz and certain works by Bobby Baker.

Tiravanija's food-based practice uses food as a catalyst to create relationships and conversations among the audience. His practice is not really about the food he cooks but rather about the situation created when food is offered to people within the context of art and what that situation can create. In an interview with Trippi he says that his work is not just about food but rather 'food is the frame and what happens within the frame is something else' (Trippi, 1998 p. 156). It is the 'something else' that happens within the frame that constitutes the work. In his work *Fladder Soup* (1993) for instance, he organises a space at the rear end of a museum in Hamburg, where he arranges a space in which to cook and serve his food. It consisted of a beer table and a couple of shelves to arrange his ingredients. On one shelf he displays a monitor which runs a video that narrates a story about immigrants working within a German restaurant and debating about who can make a better German soup. Within the video, making a good German soup is equated to being a good citizen, as boastfully narrated by an African immigrant who talked about how his wife is able to make the best German soup. By making a similar soup to the one discussed in the video, Tiravanija's idea was to enable the audience to begin conversations about Immigrants

and integration in Germany. But despite hoping that the conversations would be developed around immigration and integration issues, Tiravanija seems open to the eventuality that this may not happen but rather, other discussions may develop. However, he seems to believe strongly that the situations created by his work help in the creation of genuine human relationships (Trippi, 1998 p. 153).

In another work *Untitled (Free)* 1992, Tiravanija transforms an office in the 303 gallery NY into a kitchen from which he prepares Thai curry. All through the exhibition he would serve the audience with free food. The audience were also allowed to eat within the gallery. In this work, Tiravanija transforms the traditional gallery space into a social space for sharing food and conversations. In certain aspects his work is quite similar to Michael Rakowitz *Enemy Kitchen* (2004- ongoing), who uses food and cooking to develop conversations. But unlike Tiravanija's food-based practice, there seems to be a lot of political tension in Rakowitz's work as his aim is to create conversations about the war in Iraq. Also unlike Tiravanija, his work emphasises more on creating dialogue rather than creating relationships. *Enemy Kitchen* consisted of cooking several traditional recipes from Baghdad with the participation of the audience. It was developed within a time when there were tensions between the Americans and the Iraqi people who both had their own narratives of injustices inflicted or endured on either sides. By offering Iraqi food, Rakowitz work can be seen as a form of peace offering that would help in broadening the perception people have of Iraq through discussions facilitated by food.

Apart from creating conversations or relationships, several food-based artworks that include eating involve some kind of sharing. Not only sharing of food as seen in Felix-Gonzalez Torrez's *Candy (untitled, 1992)* or Bobby Baker's *An edible family in a Mobile home* (1976)

but a sharing that is more inviting, in that it involves sharing of one's private space as seen in Ben Kinmont's *Waffles for an opening* (1991).

Ben Kinmont uses food in order to transfer the normal art-related relationships people create in public spaces to the intimacy of his own home. During the opening of the exhibition *Casual Ceremony* (1991) he exhibits empty paper plates. Printed on them is an invitation to his house for breakfast, completed with a telephone number on which he could be reached. Interested members of the audience could call to arrange a time to visit his house. On arrival, Kinmont would cook them waffles and sit down to eat with them, allowing conversations to develop. In an interview with Trippi he explains that many times the conversations were tense at first, and seemed to evolve around how the participants would love their waffles but eventually both parties would relax and they would end up talking about the project (Trippi, 1998 p. 135). Kinmont's works - even those that do not involve eating- such as *I will wash your dirty dishes* (1994) tends to focus on creating human(itarian) relationships through erasing boundaries between public and private spaces.

There seems to be a relationship between inviting people to one's private space and using food to create conversations. When sharing is extended to one's private space an intimacy is developed beyond what may be achievable in public spaces. It is the contrary of food practices such as those developed by Barbara Smith in *Feed Me* (1973) where she transports her private surroundings – including food, drinks, her naked body and other things- into a public space, hoping to create an intimate interaction with the audience by inviting them to feed her (Geis, 1998 p. 223). Bobby Baker's *Edible family in a mobile home* (1976), like Kinmont, uses her home to present her work, opening it to strangers for a period of one week. Unlike Kinmont, she totally transforms her home to accommodate the installation by

covering the walls and furniture with newspapers. The *Edible family in a mobile home* consisted of a life-sized edible family of 5 (father, mother, son, daughter and baby) made out of cake. At the opening of the show, Baker would offer the audience tea and pieces of the sculptures to eat, but gradually left the audience to help themselves to the work and in the process destroying it. The audience here engage in some form of cannibalism through eating work that has strong visual references to the human body (Iball, 1999 p. 74). It is the visual reference to the human body that also suggests cannibalism in Zhu Yu's *Eating people* (2000) that depicts the artist eating what looked like a human foetus (made out of meat).

The participatory works that have been discussed here aim to use food and eating in varied ways: food has been used in order to create relationships (Tiravanija); facilitate discussions (Rakowitz); question social norms and taboos (Zhu Yu); criticise traditional spaces (Kinmont); explore the temporality of art forms (Baker); among several other issues.

However, in the works mentioned, food's social connotations enabled through eating are used in a quite general manner. This is to mean that the connotations explored are not necessarily linked to any sensory aspect of the food in itself that can only be perceptible through eating, but rather they are linked to how eating food becomes a signifier in more general terms. Taking Kinmont's *Waffles for an opening* (1991) for instance, the waffles he served his guests/ audience/participants were not intended to convey any specific meaning that could be obtained through eating the waffles, but rather, the meaning of the work was generated through the act of offering food within the specific private setting. The choice of offering waffles over pancakes or eggs therefore becomes of little relevance because no sensory part of the waffles was actually of interest in the overall meaning making of the work. In this case it is neither the specific food offered nor eating that constitutes the

artistic medium but rather a combination of situations (food including) that helps in displacing the public appreciation of art into a private setting.

Conversely, a new generation of contemporary artists are developing their food-based practice around actual aspects of food. They are transforming the role of engagement within art from one that is used as a social magnet to one used as an appreciative means for food-based works. These artists are turning to neglected sensory aspects of food such as taste, smell and mouth-feel (touch) and are using them as vehicles of signification and experience within the works.

3.5 A return to the senses

This section discusses the shift in practice and represents the form of food-based artworks that are of interest to this thesis. In examining the previous food-based practices the intention was to remain as descriptive as possible in order to illustrate the how those works are presented and the intentions of the artists. Even though taste, smell and touch were undeniably present in most of the food-based artworks discussed from the Italian Futurist movement, the Fluxus and the Relational practices in most of the works they were not used as the main source of meaning. This section provides examples of food-based artworks that use the taste, smell and touch of food as their main means of expression.

It is important to acknowledge that a small number of the meals that were presented within the Fluxus and Italian futurist banquets did explored aspects of taste, smell and touch. This included some of Maciuna's meals such as the *distilled foods* (n.d) which consisted of colourless aromatic liquids, or, the mono-based meals made through the use of one

overarching flavour throughout the different courses presented (Higgins, 2002 p. 46). And also some of the Marinetti's meals such as the extremist banquet which only consisted of vaporised food smells or their concern with texture in the meals offered in darkness. In these examples there was an effort to isolate and use aspects of taste, touch and smell as the major experiential and aesthetic components of the work. In a similar way, certain artists have developed artworks that use these much neglected senses of food as artistic medium; some of these artists include Miwa Koizumi, Maki Ueda, Bompas and Parr, Sissel Tolaas and Dunja Scannavini. But equally, this practice has attracted several cooks who also engage in art practice, such as Burkhard Bacher, Herbert Hinter, Thomas Mayr and Davide Scabin.

Exploring aspects of texture and mouth-feel is the work *Matter* (2005) by Scannavini, Bacher and Hinter who describe their work as being made as a result of 'speculations on food's physicality' (Pace and Tognon, 2005 p. 65). The work consisted of food presented for consumption and a video projection. The food was presented on plates, arranged to have one plate per table such that each member of the audience would sit alone as they ate. And on each plate were small portions of local produce from Bolzano: Schuttelbrot (a type of crispy bread), speck (a type of dry cured ham), apples and honey jelly. The foods were chosen for their easy recognisability in the area and for their varied textures which were meant to encourage the audience to explore the varied sensations brought through food's materiality and its consumption (Pace and Tognon, 2005 p. 65)

In front of the tables was a video projection which was to be watched as the audience ate the food. The video projection shown depicted Dunja Scannavini's mouth chewing food of different consistencies accompanied by a real time sound track of the activity. Chewing food

in front of the video was aimed at making the audience more aware of their own bodies in the process of ingesting food. The chewing mouth was a representation of the primal relationship between food and man that begins within the mouth and extends into the body during the process of ingestion and digestion.

The work seeks to evoke emotions and memories related to food consumption and food choices in members of the audience. Despite using visual elements for instance in the form of the video, its role is limited to replicating the audiences eating and magnifying the textures of food in the process of chewing. The aim is to make the audience more aware of the actual materiality of the foods eaten, especially their textures within their own mouths. By making the audience more aware of their bodily functions, the act of eating becomes a conscious act, and allows the audience to reflect on their own emotions and memories enabled through eating.

In a different work *landscape* (2005), Bacher and Hinter explore taste. The work was developed through a mutual concern with issues relating to the loss of authenticity of regional food products that claim to be 'certified'. The issue rose from an authorisation made to regional food boards that allowed them to sell off certifications of local authenticity to products despite their actual place of origin. Their work consisted in vaporising several local foods (fruit, vegetables, meat and dairy products) and collecting the colourless vapour which condenses into water. The water apparently retains traces of the taste of the foods used despite losing all visual indicators that can help with the identification of the actual foods used. The work is a direct reflection of Maciuna's distilled foods presented within the Flux banquets which also consisted of colourless liquids that retained traces of taste obtained through vaporisation.

Very few other artists have employed taste as artistic medium. Miwa Koizumi for example uses taste in her work *NY flavours* in which she uses ice-cream to represent different migration groups of NY City. Her work involves mashing and freezing foods that are associated with a particular people of NY City and presenting them in form of ice-cream to be eaten. She only chooses flavours that she personally likes and thinks work well together, for instance curry and chai ice-creams to represent the Pakistani population or cabbage and tomato sorbet to represent the Hungarian and polish populations (Koizumi, 2010). The use of ice-cream in the case of Koizumi, just as the use of water by Bacher and Hinter, do not give olfactory clues about the work unless one purposely tastes it. And despite there being visual aspects within *NY flavours* or in Bacher and Hinter's *landscape*, none of the visual aspects of the work could aid in experiencing them or understanding their meaning. It is only through tasting the ice-cream that one gets to discover the flavour combinations, and likewise it is only through the flavour combinations that the work speaks about the people of NY.

Food4Walk by Sissel Tolaas (artist) and Davide Scabin (cook) is part of a larger art piece Food4Stars containing 4 different works and mainly explores the sense of smell. In the larger project *food4stars*, Tolaas and Scabin examine the link between memory and food smells. They equate eating to mental stimulation and argue that it brings out memories, encourages imagination and triggers emotions (Pace and Tagnon, 2005 p. 97), a similar concept explored by Marcel Proust in his novel *Remembrance of things past* which will be further explained in the next chapter. Tolaas and Scabin's work is made from the thought that food can either cause delight or unease through the memories, imaginations or emotions they evoke. The food used within their work is therefore intended to be a

reflection of social and intimate lives, and, the hope is that it would bring back memories about rituals, fears and future hopes about food.

The work Food4Walk have quite a number of similarities with Koizumi's NY Ice-cream in that they both talk about people situated in a certain geographical area, even though they both use different sensory aspects to explore the issue. The full title of the work is, '*Food4Walk-to walk is a dynamic act that connects us to the possibility and to the wish of meeting and mixing cultures*'. Tolaas and Scabin use food smells to represent different geographical regions and cultures. They create several food scents that are typical of different parts of the world (kebab, cabbage, pork and American barbecue) and present them to the audience in the form of an interactive device. On pressing peddles within the device the scents are released in the air. Through the smells the work invites one to mentally travel and visit different geographical regions of the world represented by the smells. Food4walk illustrate the use of food smells to embody meaning. Despite not involving actual eating, smells have the capability of penetrating the body and affecting it physically, both in a positive and negative way (Wagner and Silber, 2004) just as actual ingestion of food would.

NY flavours (2007-2010), *Landscape* (2005), *Matter* (2005) and *Food4Walk* (2005) represent some of the new ways in which food is being employed within artworks. They are representative of an evolution in food-based practices that involve eating to include sensory aspects of taste, smell and touch as the main motor of meaning and aesthetic experience. Within these works eating in its expanded sense of taste, smell and mouth-feel is therefore not limited to its social significations but instead is used as an appreciative means in the same order as vision would be for a painting. The use of non-visual sensory aspects of food

as artistic medium points out to the need of some form of attentiveness beyond the visual in order to fully experience the work.

3.6 Chapter summary

The chapter has outlined the food-based practices that involve eating from their debuts within the avant-garde to their current use by specific artists. Discussed within the chapter have been: The Italian Futurists; certain artists of the Fluxus and Eat Art; relational works post-1980's; and finally some recent sensory related works. The discussion has shown both an evolution in the practices developed by artists along these different periods and a return to a more sensory oriented use of food and eating by several artists.

Also examined were the futurist banquets which had the purpose of transforming minds and bodies to conform to the Futurist's wider objective of creating a modern society. Their practice involved engaging with the senses and accentuating them through a mixture of ingredients, the use of strange food combinations, and, the involvement of theatre, poetry and music. Within most of the Fluxus artists, however, an interest in the sensory was not a major part of the practice. Nevertheless, in a few works such as the distilled foods there is an effort to make taste the main artistic medium in the work.

The chapter explored how a new generation of artists are building upon these pioneer sensory practices, by proposing works in which the taste, smell and mouthfeel (touch) are important in experiencing and understanding their works. Such works build upon pioneer sensory practices of the Italian futurists and the Fluxus extending them while dropping the revolutionary motivations that had originally fed them. The works extend their use of taste,

smell and touch so that they not only consist of an important experiential part of the work, but also that through them meaning in the work is made.

The next chapter examines in more detail the particularities of these senses (taste, smell and inner-outer touch) in order to understand the potentials they hold as creative media and also to examine why they have been under-explored within art practice.

CHAPTER FOUR: THE CREATIVE POTENTIAL OF TASTE SMELL AND TOUCH

The previous chapter discussed a return and development of food-based practices that are sensitive to aspects of taste, touch and smell in the works of several contemporary artists, who are using these non-visual food aspects as their artistic medium.

This chapter examines each of the senses individually in order to identify how they are used within artworks. It also discusses the common objections that are put forward to marginalise the potential of food's taste, smell and touch to hold a meaningful position within works of art.

4.1 The nature of the bodily senses: taste, smell and touch

In this section the senses of taste, smell and touch are discussed individually in order to illustrate how they function and their potential in the creation of meaning.

4.1.1 Taste

The literal meaning of taste involves perception via the taste buds of the tongue. It involves placing a substance in the mouth and assessing it for its chemical qualities via the mouth.

The word taste is most often associated with the sensation derived by pleasure which is a combination of several oral sensations, mouth feel and smell (Pangborn, 1960). The most common qualities of taste include sweet, salty, sour, bitter and umami (Goldstein, 2009;

Korsmeyer, 2002). It is thought that there are more taste qualities than the five but the issue is still under debate by scientists (Miller and Bartoshuk, 1991).

Within artworks, taste has been discussed as a sensory faculty difficult to evaluate due to the subjective nature of personal tastes, the pleasure or disgust involved when tasting and the process of consuming the object of evaluation (Korsmeyer, 2002). To explain the involvement taken by the body in its appreciation and the resulting effect to the object being evaluated, Korsmeyer (2002) argues that one cannot judge taste without actually destroying it within the process. Certain philosophers such as Telfer (1996) have used this premise to doubt the capabilities of food to be an art form of an equivalent calibre as any other artwork. However, such arguments have not considered other art practices that are also ephemeral and bodily such as performance, happenings and dance which have been fully embraced within art practice.

In arguments about food as an art form, there is the assumption that all artworks that involve eating, focus on taste or smell. Chapter 3 on food in art practice has helped in showing that this is far from the truth, and in fact, the majority of edible artworks do not focus on taste at all. The assumption is often made because food is multi-sensory and eating food is a multi-sensory activity. However, when those particular sensory aspects of food are not exploited artistically, even though they remain present within the material, they cannot be seen as the medium of the work. Instead in such works, the role of food is attached to the significance of consumption or to what food [as an entity] symbolises in more general terms. Taking for instance the participatory works of Jennifer Rubell who is among the few artists who have consistently used food and eating within her installations and performances. In works such as *Padded cell* (2010), *Old-fashioned* (2009, 2010), *Courage*

(2010), *Icons* (2010), *Creation* (2009), *Reconciliation* (2009), *American morning* (2008), *Drive Thru* (2007) and *Backyard Readymade* (2006) food is presented for consumption and the audience readily engage in eating her works which are normally presented in industrial scale. Despite this, none of the works particularly use taste as artistic medium. Instead she is more interested in questioning the nature of relationships that exist within the art world (audience-artwork, audience-audience, artwork-supporting activities etc.) which is achievable through the audience's participation in eating and not through the particular sensory aspects of food. Nevertheless, there are a few food-based artworks that actually focus on taste, such as in Koizumi's *NY flavours* (2007-2010), Bacher and Hinters *landscape* (2005) or Maciunas distilled foods as discussed in chapter (3). In such works, taste is used as artistic medium. This means that taste is used in such a way that it becomes the means through an understanding of the work is made.

An under-explored potential in both taste and smell is its link to memory. In his book *Remembrance of repasts*, Sutton (2001) talks about the relationship between food and memory in which he proposes repetition as a facilitator of memory. In Sutton's story Proust provides a detailed memory of his childhood that came back to him through the taste of food. The memories of his childhood town of Combray is provoked by the taste of tea and a Madeleine cake he was given to eat which was similar to that which his aunt used to give him every Sunday morning before church (Alexander, 2007). His story draws a strong link between actual taste and memory, the story of Proust and the Madeleine beautifully illustrates how taste can become meaningful through acting as a gustatory-representation of a place and time. One of the artworks made within the course of the research takes up

this story as basis to make a work that links childhood memories to food (cf. section 7.4 for *After Proust's Madeleine*, 2014-2015).

Food is one of the substances human beings encounter in a repetitive, daily and intimate way. Recognising a food smell, texture or taste that held an important place within one's past can bring up strong memories about that period within one's life in a way that simply looking at the food would not. Memory is argued as possessing an equivalent relation to the original sensory experience as a picture would to that which it is representing (Gupta, Homma and Jin, 2003). And so if memory affects sensory experience then it equally will affect judgments that are based on such experiences.

Smell is discussed next. Both taste and smell are closely linked and sometimes no differentiation can be made between them during eating as flavours are experienced as a combination of both taste and smell (Kapoor, 2009, p. 183).

4.1.2 Smell

Current scientific literature has suggested that smell has an impact on perception, in that, smell can influence mood, memory, mate-choice, emotions, the immune system and hormones (Noiset and Henneuse, 2005). In comparison to touch and taste, smell has been used by a fair number of artists in the past years, with works made by artists such as Clara Ursitti, Maki Ueda, Koo Jeong A, Haegue Yang, Christopher Brosius, George Heslop, Peter De Cupere, Anya Gallaccio, Sonja Alhauser, Gayil Nalls, Naomi Kendrick, Oswaldo Macia, Jenny Marketou, Chrystanne Stathacos, Nadia Wagner, Jan Faber, Alice Bradshaw, Babra Anne Husar, Ed Rucha, Frederico Diaz, Kiki Smith, James Auger and others.

However not as many have employed smell as medium in relation to food. Some of the artists who have, include artists such as Sissel Tolaas in collaboration with Davide Scabin in their work *Food4Walk* (2005) in which food-smells are used to represent different regions of the world in order to engage the audience in a sensory walk around the globe. Their work is quite similar to *Aromascape* of Singapore (2011) by Maki Ueda (cf. figure 4.1.2 a and figure 4.1.2b).

Aromascape (2011) was made to enable the audience to have an experience of Singapore. Her idea was to represent the typical smells one comes across within the city. Her work involved getting people to help her collect items that are representative of the scents smelt at different points across the city and to write down what the scents (or combination of scents) were, the place collected and time. The scents were not exclusively food smells but food was a major scent identified. Scents were then extracted from the items and exhibited in small bottles. In conjunction to the scents, she also exhibited the map of Singapore with pins that connect the scents in the bottles and the place, description, date and time in which they were collected. Some of the scents collected were food related such as coffee, rice, sugarcane, barbecue and others.



Figure 4.1.2a - *Aromascape of Singapore, 2011* by Maki Ueda



Figure 4.1.2b - *Aromascape of Singapore, 2011* by Maki Ueda

The pungent smell of decaying food is also used by several artists to explore issues of transience, death and evolution through decomposition. Jan Fabre, for instance, uses food's decomposing odours in association with other materials that are rarely meant to be touched. In his work, *Spring is on its way* (2008) for instance, he suspends a series of condoms from the ceiling filled with potatoes and onions, which he allows to progressively decompose, modifying the ambient smell of the room in the course of the exhibition. In a similar way, in a work made for the *Over the edge exhibition* (2000) in Ghent, he covered pillars at the entrance of a university with slices of ham and let them rot. Other artists who similarly have used food's smelliness include Dieter Roth in his Fluxus piece *Staple cheese (A race)* (1970) in which he exhibits 37 suitcases filled with cheese. The cheese was left to gradually rot and become infested with flies and maggots. (Roth et al., 2004 p.130). The foul smells produced affect the way people react to the work, as smells possess the ability to provoke emotion; negative and positive ones (Wagner and Silber, 2004).

Also under Fluxus, Takako Saito produced the *Smell chess* (1965) and the *Spice chess* (1965) which consisted of a replication of the chess board in which she replaced the traditional chess pieces with olfactory liquids in *Smell chess* and spices in *Spice chess*. The functionality of the chessboard was still retained but the way in which the chess pieces were identified by a player shifted from visual signs to smells. The use of smells was also a very strong element in Ernesto Neto's *Anthropodino* (2009) where spices were filled in large tubular sculptures made of elastic fabric. The intense smell of the spices filled in the fabric pieces helped in creating a form of monumental smell architecture.

In their paper on Smelly art, Shiner and Kriskovets (2007) argue the potential of smell as artistic medium by individually addressing objections that have contributed to smell not

being considered as a serious [in relation to the possibilities it offers to create deeper forms of engagement and meaning in comparison to visual forms of practice] mode of artistic creation. They tackle, for instance, one of the objections brought up by philosophers about the status of smell as an art form, claiming that smell is unable to create artwork that are as complex as visual ones. In their response they argue that smell in itself is a highly complex chemical phenomenon, in that, even in simple materials smell is constituted by hundreds of chemical elements which are present at different intensities (Shiner and Kriskovets, 2007 p. 276). Many of these chemical elements are not perceptible even to the 'trained nose' , however with a little practice and attentiveness one can develop one's faculty to smell and be able to distinguish certain nuances within smell in a similar manner as a 'trained eye' would distinguish colours in a painting. Shiner and Kiskovets (2007) continue to argue that the inability to appreciate smell as an art form is not because smell is not complex enough but rather because of the lack of aesthetic training that would enable one to distinguish smells (Shiner and Kriskovets, 2007). The sense of touch is discussed in the next section.

4.1.3 Touch

'We must give precedence to touch over all the other senses because its perceptions have the most compelling character of reality. Touch plays a far greater role than do the other senses in the development of belief in the reality of the external world...What has been touched is the true reality that leads to perception' (Katz, 1989 p. 40-42)

Touch perception has received very little attention in sensory related literature (Peck and Childers, 2008). It has been shown to enhance positive feelings (Hornik, 1992), allow

physical inspection and evaluation of quality (McCabe & Nowlis, 2003; Grohmann, Spangenberg, and Sprott, 2007) and also help emphasise a particular message while talking (Peck & Wiggins, 2006).

Touching increases the understanding between the object and the perceiver through interaction (Driscoll, 2010). In everyday situations, people come into tactile contact with food in different contexts. When buying food, touching is a means of evaluation. One touches to evaluate the ripeness, firmness or texture of food. External touch in the context of eating can also be a means of evaluating that which is agreeable to eat. Touching also assist's one in the process of eating especially when food is eaten by hand. In food preparation, touching is the primary means by which food is manipulated and processed.

Even though touching is normally considered as relating to the exterior, through the organ of skin, it is however not limited to the outer skin. It is possible to touch internally, via the mouth for instance and this is one of the ways in which food is touched, commonly referred to as mouth-feel. Touching within the mouth or mouth-feel enables a more intimate appreciation of food, it involves touching with the tongue, the buccal walls and the teeth. It is also a type of touching in which the physical integrity of food may not survive, but rather it involves the first stage of disintegration, typical of ephemeral materials.

There is also a more invasive level of touch, linked to ingestion and digestion. This form of touch is more visceral than its counterpart mouth-feel as it penetrates further within the individual and may cause some form of transformation. 'Visceral touch' transcends mouthfeel: touching the inner throat, stomach and other internal organs as it travels through the individual. This form of touch however is hardly consciously experience beyond the throat unless it creates a reaction within the body that is not expected or uncomfortable

– such as stomach pains, bloating, gas, cramps etc. This form of ‘visceral touch’ is what was explored partly in Dorothee Selz and Miralda’s work where the food eaten continues to internally transform the audience, resulting finally in the change of their urine colour due to the food-dyes consumed.

Touching with the body or with the mouth in relation to food can be seen in Bacher, Hinter and Scannavini’s collaborative work *Matter* (2005) where the audience were required to chew several foods of different consistencies in front of a video of a chewing mouth. The idea was to make the audience focus on their own ingestion and digestion. A different type of touching is used in Janine Antoni’s *Gnaw* (1992) where she uses her mouth to carve out chocolate and lard. The process involves chewing and spitting out bits of chocolate and lard which would later be used to mould chocolate boxes and lipstick. In the work, Antoni uses her tongue, teeth and buccal wall during chewing as one would use a sculptural tool to curve out pieces of material. This is very different from *Matter* (2005) in which touch is used more in the sense of a medium for meaning, in that, it is through the chewing that one relates the materiality of food within one’s own mouth to ingestion and digestion.

Touching in the sense of mouth-feel is physiologically linked to taste, in that one cannot place food in one’s mouth without having the taste-buds involved. And taste is linked to smell through flavour. So even though the sense of taste, smell and touch have their individual explorative capacities, during eating they are very much interlinked to each other and in order for one to grasp any meanings transmitted through any of these senses, it requires an attention that is focused on self and one’s sensations. This form of inward appreciation is perplexing to several authors who are unable to understand how appreciation of a work can arise through eating. In the next section a clarification is

provided about some of the common objections brought up that undermine the capacities of an appreciation through taste, smell and touch.

4.2 Aesthetic experiences enabled through eating

To understand how taste, smell and the mouth-feel of food can become artistically meaningful, it is important to talk about the way in which those senses are experienced and the relationship that is created between the work and the person appreciating it. It is only through understanding the type of experience that is developed when eating food, that one can see how meaning can be developed. Elizabeth Telfer's discussion on food-based art and some of the responses provided to her arguments are examined.

Telfer's text *Food as Art* (1996) is one of the works that have brought doubt to the full-validity of edible food-based artworks. Telfer's text attempts to defend the position of food within art against criticism that refuses the idea that food can be an art form. Unfortunately in her attempt to defend the position of food, Telfer came to the conclusion that food can only be a minor art form. The reasons that brought her to this conclusion include: a presumption that food cannot emotionally move someone in the same way it would move one looking at a beautiful picture; the direct and intimate link between food and the person appreciating it; the assumption that food cannot convey meaning; and finally because of food's ephemerality. Telfer touches upon several issues of importance linked to the meaning, ephemerality, proximity and visceral nature of eating. That being said, her observations do not warrant the classification of food as a minor art form as it ignores the vast range of food-based art practices. Telfer seems to be considering food as an art form

only from the perspective of the everyday preparation of food and its presentation. She seems to be unaware that food is purposefully used by artists to address a wide range of issues and that it is used as a sculptural material, in installations, in performances and in relational works. Taking Carolee Schneeman's performances as an example, [they are widely accepted as artworks considering that her works have been cited in various books and have been acclaimed by artists], and yet they touch onto all the aspects that Telfer has used to classify food as a minor art form. In Schneeman's performance *Meat joy* (1964) she uses the internal and external touch of food to question social taboos in relation to the body and sexuality. In the performance with the help of co-participants, they taste, massage and roll over raw fish and chicken. The flesh of food and human flesh are placed in contact in un-conventional ways arousing a multitude of emotions and moral questions. This food-based performance explores meaning yet still maintains the temporary, intimate and visceral aspects that Telfer identified as problematic.

Kuehn (2005) considers that Telfer's claims are ill informed as she is using standards that are often applied to purely visual works, by applying them on works that propose more than visual appreciation. Kuehn's view can summarise why artworks that involve taste, touch and smell are ill represented theoretically. Certain authors, such as Telfer, tend to rely on pioneer aesthetic theories that were created specifically for visual art and that by consequence favour the notion on disinterest, for instance (Korsmeyer, 1999). However discourses should be used within the specific context for which they were made for. On the other hand, the emergence of new art practices naturally require that the available discourses are re-examined to evaluate the scope of their applicability to the new forms of practice.

Telfer's choice to subject new work to old canons has resulted in her contentious conclusion. In applying traditional Kantian aesthetics, for instance, Telfer is led to thinking that one needs to remain 'neutral' when relating to artworks thereby questioning the proximity required when eating. In Telfer's arguments, Kuehn sees the required distance she insists on between the object (food) and the subject (audience) as problematic because it suggests that there needs to be an objective separation between the work and the person experiencing it. The possibility of such a proposition can only be fictive considering the site of experiencing the work being the mouth. More details of aesthetic distance and disinterest are further discussed in Chapter 6.

Telfer's other argument that claims that food cannot 'move' one as one would be moved by a beautiful painting, argues in other words that food cannot create emotions such as beauty, fear, intrigue, awe, amazement, disgust etc. as some other visual artworks do. Again such an assumption is erroneous since the very nature of eating food is highly bodily, intimate and visceral. By introducing food within one's body emotions are automatically engaged. Without getting into a deeper discussion about each of Telfer's objections in relation to the position of food as an art form, of more importance for this research is that her objections address a wider and more difficult issue linked to appreciation of these works.

Kuehn argues that the experience of food-based artworks is a very involving activity, that cannot allow one to be disengaged and detached. He talks about the experience of food as a transformation through it rather than a reaction to it (Kuehn, 2005, p.198). 'Reaction' emphasises an action caused by one against the other while 'transformation' implies unity in the process of change. In other words, just as previously discussed in section (1.2)

transformation it is a double sided relationship that involves emotions and a revolution in the receiver, in that, through the process of destroying the work through eating, one's body and mind also undergo some change.

The experience of food-based art cannot therefore adhere to cold objective evaluations, but instead it develops through a relationship within one's lived environment (Kuehn, 2005).

Kuehn explains that this kind of experience is facilitated by an awareness one has of his interaction with the environment. It is an interactive relationship where 'the body-mind works through (not merely in) a qualitative environment' and through its tensions (Kuehn, 2005, p. 198). It also implies that the aesthetic experience of food-based artworks is not limited to what the receptor may be emotionally feeling when eating, this is because, though emotions are involved, the aesthetic experience cannot be seen as complete at that point. He argues that rather than stopping at those emotions or feelings, they should be interconnected to other aspects or information one has of oneself, the object of appreciation, and elements within one's environment.

Johnston (2001 p. 110) talks about experience as intended by Dewey and as reflected in Philip Jackson discussion, he explains that Dewey views art as expressive and acknowledges that perception of art may involve a certain intensity of emotions, however, the immediate experience is only complete once one reflects upon the experience, as that is where meaning emerges from. The problem with the available embodiment discourses [such as hermeneutic phenomenology] that cater for the reflective dimensions of experience is that they compromise on the importance of the immediacy of experience. A further discussion of meaning in food-based artworks is continued in the next chapter (5).

4.3 Chapter summary

This chapter has discussed the sense of taste, smell and touch as used within art practice. It has provided examples of artworks that explore each of the senses. It has also examined some of the reasons that have contributed towards the marginalisation of food's taste, smell and touch.

Of great interest has been the arguments made by Telfer which were supposed to support the use of food within art but which finally led her to conclude that food and eating can only be a lesser art. Her conclusion was discussed as ill-informed and was generated out of a deeper difficulty of theorising the appreciation of taste, smell and touch. The difficulty in appreciating artworks arises because of her use of traditional Kantian aesthetic appreciative methods that were made in relation to visual artworks. Food-based artworks however offer much more than visual appreciation. Therefore when a purely visual appreciative method is used, the layered bodily involvement akin to the sense of taste, smell and touch are not fully acknowledged. This type of appreciation therefore becomes insufficient to fully understand food's taste, smell and touch when used as an artistic medium. Hence there is a need to find alternative appreciative discourses that can cover the appreciation of food's taste, smell and touch more appropriately.

The chapter has also discussed experience of such works as transformative through the body's physical, emotional and mental involvement. Food-based artworks that explore taste, smell and touch require an appreciation that is not based on the distanced and detached observer - typical of purely visual appreciation - but on an audience that is actively engaged and attentive to the body and the art work. The outward and inward attentiveness also implies the engagement of one's body and mind within the course of appreciation. the

phenomenological and hermeneutic dimensions that provide this form of body-mind engagement is discussed in the next chapter (5).

The next chapter examines the issue of meaning in food-based artworks.

CHAPTER FIVE: MEANING AND INTERPRETATION IN FOOD-BASED ARTWORKS

This chapter contains a discussion about how meaning is created, who creates it and how it is read. The chapter indicates why meaning is an important issue in works that use taste, smell and touch as medium and about who creates the meaning. The discussion leads to the examination of meaning creation in the broader context of participatory practice. The chapter also discusses the issue of multiple-interpretations particularly when the works involve an audience who sometimes also take up the role of co-author of a work. And finally the chapter discusses the issue of how works are read, in terms of the appreciative attitude to be taken. In the centre of the discussion is the debate about approaches that are either phenomenological or hermeneutic.

5.1 The importance of meaning in edible food-based artworks

The aspect of meaning in food based artworks that use taste, smell and touch as artistic medium is a critical issue because of the connection intended of the sensory attributes of the work to its communicative properties. It is through the intention to prescribe meaning to taste, smell and touch that a discrimination is made between edible food-based artworks in which taste smell and touch are present by default (of their existence within food), and, edible food-based artworks where taste, smell and touch are intentionally used as medium.

For edible food based artworks, employing taste smell and touch as artistic medium means using them as the key vehicles of meaning within the work, in such a way that both the

significance and aesthetic worth of the work are principally advanced through the medium chosen.

The subject of meaning nevertheless, never straight forward. In principle, when a work is said to have meaning it suggests that there is an intention by the artist for the work to hold a form of significance that can, ideally, be communicated to the audience (Simanowski, 2011). However, the success and necessity of that communication is a question of debate that has generated diverging opinions among scholars engaged within the subject, as will be developed further. But before examining how meaning is created, the types of meanings enabled through taste, smell and touch will be reviewed.

5.2 The types of meanings enabled through taste, smell and touch

As discussed in the previous chapter, taste, smell and touch each have a strong communicative potential. The types of meanings they enable are more personal, intimate and engaging through the evocation of emotions, the solicitation of memories, the representation of people and places (Koizumi's *NY Ice creams*; Bacher and Hinter's *Landscape*; Tolaas and Scabin, *Food4Walk: Maki Ueda's Aromascape*), through bringing into realisation of materiality (Bacher, Hinter and Scanavinni's *Matter*), or in prompting actions and reactions (Saito's *Smell Chess*).

The types of meanings enabled by food's taste, smell and touch are also very dependent on the cultural context in which the work is made and exhibited. Since most of the works rely on recognisability of the various tastes, smells or textures used (such as in Koizumi's *NY ice-creams*; Maki Ueda's *Aromascape*; Hinter and Bachers *landscape*), there is a degree of

identification that is involved in the process of 'reading' the work. Failure to relate to the tastes, smells and textures used will cause a gap between the experience of the work and meaning making.

5.3 Meaning and authorship in (edible) participatory practice

Arthur Danto (1981) sees meaning as an important part of any artwork. He refers to the necessity for an artwork to refer to something other than itself, as possessing a quality of 'aboutness' (Danto, 1981). When a work is said to be about something, it means there is an intention made by the artist for it to hold a form of meaning. For the artist, meaning is often linked to intention (McFree, 2011). This is especially applicable in artworks where the artist is the sole creator of the work. When a work claims co-authorship with the audience Claire Bishop (2012) argues that the artistic intention may not always be strongly present.

Participatory artworks can be seen as adhering to a different logic. Following Bishop's (2012) definition, participatory artworks are discussed as 'those works in which the audience constitute the central artistic medium of the work, in the manner of theatre and performance' (Bishop, 2012 p.2). Her definition helps to differentiate between works in which the audience's presence is passive from those where they are present and actively involved in the work: through a physical, emotional or verbal involvement. Having a role in the creation of the work also involves helping in the formation of meaning. Edible food based artworks are therefore participatory through the premise of direct engagement with the work and through contributing to meaning making.

When the audience plays a great role in the creation of the work, such as in Ben Kinmont's invitations for breakfast or Rirkrit Tiravanija's meals, their input can be seen as placing them in a comparable position as the artist himself. However, if taking the perspective in which the intention of the author defines the meaning of the work then, it may still be argued that despite the dependence on the audience to actually help in the creation of the work, their interpretations [whether in alignment with the artist's intention or not] do not change the artists intention but rather provides additional layers of meaning to the work.

Speaking particularly on the subject, Bishop discusses meaning in participatory artworks. Talking about artists who claim that their works have no intended-meaning, she explains that this happens because many participatory works function on the artist's interest for an open-endedness in terms of the meaning generated from their works (Bishop, 2012). She provides the example of Rirkrit Tiravanija's work, which she argues developed out of a frustration with traditional modes of art thinking, and in such type of works, she explains that there is often a desire to reject prescriptive meanings. Bishop argues that the rejection of personal authorship by artists worked particularly well in standing against critical art traditions of the 60's and 70's (Bishop, 2012, p. 208). However she seems less convinced about its current necessity and the positive implications it may have in terms of the work's appreciation. This later argument aligns with her previous discussion on the subject in an online interview with Jennifer Roche in 2006. In the interview she argues that artists engaging in participatory works need to take a firm authorial position by being the 'original and distinctive voice of the work' (Bishop, 2006). Since when artists take a strong authorial position more room is created for artistic meaning and a better critical angle to the work is enabled (Bishop, 2006: 2012 p.8).

The problem according to Bishop is not that artists such as Tiravanija lack intentions [artists always have intentions when making their works even when the intention is not clearly made known in order to leave room for multiple interpretations] but that those intentions are not expressed in a form that can guide the audience into making relevant and deeper interpretations of the works. In participatory works the intention of the artist can be expressed through directing the audience in the way to engage with one's work. It means having a form of control on how one desires the engagement with the work to occur. However, taking a strong authorial position should not be seen as contradictory to allowing room for multiple interpretations.

5.4 The artist's intention in the face of multiple interpretations

Linking the initial meaning to the intention of the artist is not a denial of the possibility for artworks to be interpreted in many different ways by the audience and critics alike. In an ideal world the intention of the artist would also be the meaning perceived by the audience, however, that is seldom the case and is rarely demanded by artists.

Speaking from the context of authorial intention, Shusterman (1988) argues that it is understandable why it is appealing to attribute the meaning of a work solely to the intention of the author, but technically such a view is flawed because it proposes a false sense of stability: of an immovable meaning which is not reflective of the actual interpretive process (Shusterman, 1988 p. 400). Additionally, it often occurs that the intention of the artists is not explicitly apparent to the audience during the exhibition, mainly by the artist's choice, in order to let the work 'speak' for itself. This provides little opportunity for the

audience to strictly align their understanding (if that is desired) of a work to that intended by the artist.

Like many artists, Tiravanija does not provide the audience with an explanation as to what the work means or what his intentions are when exhibiting each piece, but instead, he lets them figure it out for themselves (Bishop, 2012). In an interview with Laura Trippi, Tiravanija claims not to be particularly interested in providing detailed information on when the artwork begins, what it means and what he expects of the audience, but instead he confesses to find it interesting to see some of the members of the audience still wait for something to happen during the event (Tiravanija, 1998). He narrates a typical scenario of misinterpretation of his work: where people are left looking around to find meaning within the exhibition when actually, the meaning occurs with them being within that space (Tiravanija, 1998 p. 156).

Facing the possibility of multiple interpretations of a work does not decrease the value of the artist's intention, on the contrary, knowing the intention of the artist can be helpful in generating other meaningful interpretations. Hirsch (1967) talks of the artist's intended meaning as a starting point from which parameters can be drawn but perhaps not contained. Similarly, Goldsmith (1999) echoing Hirsch's (1967) explanation and expanding on Danto's (1981) argument on interpretation, explains that artists can have much to say about their work in terms of the process taken and their intentions but ultimately they have no control over the extent to which their work signifies something else for others, or the way it ends up being interpreted (Goldsmith, 1999 p. 80).

The meaning intended by the artist therefore does not always match up with the understanding of the audience, but rather, through their interpretations new meanings are

developed. This places the interpreted meaning of the work in a position of continuous flux. It can therefore be said that a work of art is able to support many different interpretations (Barrett, 2002; Rorty, 1992; Stecker 1995). Despite this, the intended meaning and the various interpretive understandings developed of the work still hold very distinct roles as seen in Robert Stecker's (1994) essay titled *Art Interpretation*.

Stecker (1994) is categorical about the position of the author of an art work and the people who interpret it. He insists that it is possible for critical monism and critical pluralism to co-exist without one nullifying the function of the other. Critical monism is the position that there is only one viable interpretation possible of a work. While on the other hand, critical pluralism denies the possibility of a single interpretation but rather suggests that there can be multiple interpretations of a work (Stecker, 1994 p. 193). Stecker argues that it is possible for an artwork to hold one single meaning (supposedly, as intended by the artist) but also insists that such a view does not prevent the work from accommodating multiple other interpretations and understandings, which are equally viable but differ from the meaning intended by the artist (Stecker, 1994 pg. 193).

But while insisting on meanings as intended and other possible interpretations, Stecker's (1994) text also suggests that there are meanings that do not reflect the artist's intention and interpretations that are unlikely. He argues that when an interpretation prescribes a form of meaning but fails in its ability to explain the perplexing aspects of the work, or when the interpretation fails to reflect key elements of importance within the work, then such an interpretation is improbable (Stecker, 1994 p. 194). A practical example would be for instance, if a food-based artwork used smell as the main medium through which its meaning is understood, then making an interpretation of the work purely through visual means would

result in an interpretation that is far divorced from the artist's intention, since key to the work and to its meaning is the aspect of smell. It should be understood that viable meanings referred to here do not necessarily mean similar meanings to that of the artist, but rather meanings that are related to the elements of the work placed forth for appreciation. So while having multiple interpretations of an artwork is not detrimental to the original intent of the artist, when the work is interpreted from a perspective that does not fully take into account the nature of the artwork, then the meanings derived from such an interpretation do not positively contribute towards the enrichment of the interpretive dimensions the work could assume.

The issue of viable meanings and possible interpretations only become of interest in artworks where there is an intention to use the work to communicate some form of meaning. Since food's taste, smell and touch has been under-explored (cf. section 3.4) the artists who are now using taste, smell and touch as artistic medium (cf. section 3.5) are faced with the need to emphasise the importance of the medium chosen through attaching meaning to it. Indeed it is only when taste, smell and touch are intentionally linked to some form of meaning do they become noticed as important within a work. It therefore becomes essential for such works that the interpretations made take into consideration the medium explored. The challenge for the artist in such works becomes that of effectively directing the audience - through ones practical interventions - into readings based on the desired sensory elements.

The possibility for an artist to direct one's audience to making certain interpretations is argued as difficult by Marcel Duchamp. In his talk *The creative act* (1957) Duchamp explains the dilemma that exists between the artist's intention, the completed work and the

interpretative authorities (art historians, critics and the audience). He argues that there is often a shift between the intention of the artist and what is finally made. He explains that the difference that lies in between 'the intention' and 'the final work' may escape the artist's awareness. He considers the audience as the bridge that fills in the gap between what was intended but was not adequately realised and what was not intended but is perceptible.

The shift between the intention and the artwork is a normal process within making. Even where an awareness is cultivated, it is not always possible to pre-determine all the different perspectives from which one's work will be interpreted. Duchamp (1957) previously talks of the role of the artist as 'mediumistic' in the sense that her control is limited to the medium she operates. He explains that the only chance an artist has to express her intentions is through the matter of the work. Duchamp (1957) argument here if not examined carefully can be seen as contradictory in the sense that: he claims the difficulty to express ones intentions through a work due to the shift that exists between the intention and the work realised; and at the same time he asserts that the only place in which the artist intention is seen is through the meanings embodied within the work itself. However far from contradicting himself, Duchamp (1957) is expressing the dilemma of control and frustrations experienced by artists in regards to their intentions, their work and the interpretations of other people. In other words, there is the likelihood that one's intentions may be ignored all together. Duchamp (1957) talks about art history as having the tendency to ignore artists' intentions. Also the frustration arises from the observation that artists sometimes 'fail' to outline their intention through their practice, at least sufficiently enough to be perceived.

The issue of meaning can only be frustrating for artists who require that their meanings be understood in the same way as they were intended. This is not normally the case with most artists who claim an intention but also allow space for the development of meanings by the audience. Maki Ueda (2013) for instance, talking about her smell work *Olfactory Labyrinth Vol.1* (2013) says her work focusses on experiences of scent. And while she has her own experiences with the scents she proposes, in the work she explains that she would like the audience to attribute their own meanings to the scents by using their own personal experiences and histories (Ueda, 2013). So rather than focusing on the shift that may emerge at the end between one's intention and the work, the artist needs to focus on how to translate their intentions from their perspective to practice. If necessary one may need to re-visit the work once completed in order to re-assess it in terms of the initial intentions and make further adjustments, not in the hope to gain perfection but rather to ensure it still matches one's initial intentions. Even though the 'perfect' translation of an intention into practice may be difficult to achieve, artists still have the responsibility to put forward elements they deem important in the work, such that the audience can base their interpretations through them.

Beyond that, one should also accept that most times the role of the artist is limited to that of making and then letting the work take on a life of its own through the various interpretations it may engender (Duchamp, 1957).

5.5 Knowing through the soma

Several theories of embodiment seen in Merleau-Ponty's writings on perception and Shusterman's Somaesthetics have demonstrated the possibility of the body to hold a type of knowledge of things. Indeed as affirmed by Chaplin (2005) there is an increased awareness within art of the role the body has to play in perception and in art making. This is further demonstrated with a multitude of performative works, dance, gender discourses etc. Chaplin (2005) however also adds that despite this recognition and the presence of the body, the use of bodily objects and bodily products as both material and medium within art, philosophical aesthetic discourse has been reluctant in acknowledging the position of the body in aesthetic appreciation.

Embodiment theories have come as counter-theories to the discussed beliefs that tend to marginalise the body and its experiences. Merleau-Ponty's *Sense and Non-sense* (1964) for instance challenged the sensory hierarchical ideas by arguing against the established notions of the higher senses. He disrupts the comfortable position taken by the visual sense at the top of the hierarchy of the senses by suggesting its dependence to touch, unlike touch to vision. He does that by dissociating seeing from the eye and according it to other organs such as the skin claiming that it is possible to see with one's hands (Merleau-Ponty, 1964). By attributing a means of knowing to other body parts, Merleau-Ponty affirms the possibility of other senses to be meaningful.

However despite this, Merleau-Ponty still failed to reconnect the body to the mind with his embodiment discourse, as will be explained further. The division maintained between the body and mind [even within embodiment discourses] have not facilitated the development of works that explore taste, smell and touch and other bodily products and materials as

means to refer to deeper meanings. Merleau-Ponty's discourse diligently emphasises the pre-reflective nature of experience, knowing and art, but at the expense of making the connection between pre-reflection and conscious knowing in the same areas. For Merleau-Ponty there still seems to be the division of the mindless body able of knowing through experience, and, the rational mind that consciously knows and feels. So while he speaks of 'the body' he actually avoids any association to conscious thinking.

According to Shusterman (2008), Merleau-Ponty's quest to affirm the important place of the body within philosophical discourses has resulted in him resisting the possibility of conscious bodily knowing and use (Shusterman, 2008, p. 53). The consequence of separating bodily feelings from the process of rationalisation is that the sensory rift dividing the distal senses (vision and hearing) from the immediate senses (smell, taste, touch) is firmly maintained.

In his text on Somaesthetics, Shusterman (2000) provides important insights into the link between body and mind. He brings attention to bodily functions with inclusion of all the senses in generation of knowledge, and also proposes them as a site for aesthetic appreciation, experience and a knowing that is of self, others and intentional. In the expansion of what he calls self-knowing, he explains that it is one of the main concerns of philosophy and adds that it cannot be separated from the body (Shusterman, 2000, p. 5-6). Knowing one's body or knowing through one's body develops an awareness of the bodily states and feelings, and it is through that awareness that one can be able to direct one's attention and behaviour to whatever one wills (Shusterman, 2000).

When eating, tasting, smelling or touching becomes an appreciative means, a form of attentiveness in the act is required to enable one to fully experience elements of taste,

smell and touch. Shusterman (2008, p. 54) argues that even the types of knowing often referred to as primitive still involve a degree of consciousness. However, the degree of conscious awareness in 'mindless' acts or forms of knowing is relatively lower than those in which there is an explicit awareness. In his text, Shusterman provides an example of breathing that can be juxtaposed to the case of eating, he argues that people rarely notice their breathing and yet the manner in which they breathe can be revelatory of their emotional state. When one takes the time to be conscious of one's breathing, it becomes possible to realise what emotional state one is in - angry, tired, nervous etc.-... (Shusterman, 2000, p.6). In a similar way, eating is also an instinctive act, and without stepping back, slowing down and becoming aware of what is happening within one's mouth, nose and tongue, then even though there is still some degree of cognitive activity, it would be difficult to understand how taste, smell or mouth-feel can become meaningful.

Shusterman's arguments affirm the possibility to both feel an artwork in the phenomenological sense, and also, to consciously read meaning into it. The arguments summarise the efforts taken in using taste, smell and touch as artistic medium as those of enabling immediate experience and expressing meaning in a different way.

5.6 Chapter Summary

This chapter has discussed the aspect of meaning in food-based edible art practices. While some relational artists such as Tiravanija prefer leaving their works open to whatever interpretation the audience may bring to the work, other artists are more specific about the meanings intended with their works. However, it was noted that an artist's intention is likely

to differ from how it is perceived within the artwork and read by the audience. In such cases the audience's interpretation completes the piece by bringing additional meaning to the work.

There is also a different scenario where the meaning interpreted by the audience in the work differs from the artist's intention mainly because the work has been misread.

Misreading of a work is discussed as occurring when one focuses on an element within the work which is of little importance and fails to recognise the major element of the work from which the meaning of the work emanates. In such a case it can be said that such a reading is erroneous.

So in food-based artworks that explore taste, smell and touch, one of the challenges is that of directing the audience to the sensory elements which are used as medium, if the artist needs the work to be appreciated through the sense designated. And since the use of food's taste, smell and touch is still a relatively new form of practice [unlike the use of smell and touch in works that are not edible] there is a likelihood of misinterpretation based on misreading, if no conscious effort is placed in redirecting attention to the sensory elements used as medium.

It has been discussed that in order to understand a food based artwork that uses taste, smell and touch as medium, there is an interplay involved between experience and interpretation that needs to be maintained since when either position is taken independently, one is likely to miss out on the meaning of the work.

The next chapter discusses how some of the presumptions linked to eating can be placed aside during appreciation. It discusses somatic and mindful attention as a necessary component for the appreciation of food's taste, smell and touch.

CHAPTER SIX: ATTENTIVE APPRECIATION

This chapter contains a discussion about the concept of attentiveness present both within aesthetic attitude discourses and in Somaesthetics and Langer's Mindfulness. The purpose of this chapter has been to elaborate the role attentiveness has assumed within art discourse and explain how Somaesthetics and Langer's Mindfulness provide an additional layer of understanding to it. This chapter provides an explanation about what attentive appreciation entails, why it is necessary for the appreciation of food's taste, smell and touch and how it can be cultivated.

6.1 The concept of attentiveness

Attentiveness is derived from the word attention. 'To attend' in its literal sense means to notice and care about something. It can also mean to be conscious, aware, alert, considerate and sensitive towards something. Appearing within aesthetic attitude discourses, it is often mentioned in relation to objects of appreciation as a necessary condition that facilitates appreciation. Its use however has so far been limited to its superficial meaning of 'paying close attention'. Discussing the concept of attentiveness in relation to appreciation enables one to determine its deeper meaning and scope when used as a necessary condition for the appreciation of taste, smell and touch.

The concept of attentiveness is of interest in food-based multisensory appreciation as it enables one to notice elements of a work represented through taste, smell and touch.

Attentiveness in terms of food-based practice, on the other hand, is illustrated by a

conscious awareness [by the artist] of the sensory opportunities and challenges afforded by the foods chosen in order to make creative decisions that enhance the perception of the sensory aspects of the work that are of interest.

6.2 Appreciative attitudes and the emergence of attentiveness

Debates about appreciative attitudes seen as beginning from Kant's time, have gone quiet since the early 1990's. One would assume that the final word has been placed and there is no longer a need to revive similar debates. Looking closely however, it is evident that those debates have mainly been focussing on visual and auditory related art and therefore the scope of their authority for other artworks is yet to be established.

In his text *The myth of the Aesthetic Attitude*, George Dickie (1969) seems to have closed the debate about disinterest and aesthetic distance by proclaiming that no such special attitude exists for the appreciation of art. For him it is simply an issue of either paying or not paying attention to a work (Dickie, 1969). His text attracted a number of responses from authors who were either sympathetic to his views or who alternatively were in support of the thesis of a special kind of attitude for art appreciation. Some of the authors who have been actively engaged in this debate include Sushil Kumar Saxena (1978; 1980), Earle Coleman (1979), Jerome Stolnitz (1960; 1961; 1978; 1984) and Randolph Feezell (1980).

In response to Dickie (1969), Saxena elaborates the essence of the aesthetic attitude using support from arguments previously developed by Edward Bullough (1912/1995) and Jerome Stolnitz. Both Saxena and Dickie seem to agree that a form of attentiveness is required in order to appreciate artworks. However the conflict, beyond terminology, seems to be one

related to the actual nature of that attention. Saxena clarifies the concept of distancing in order to oppose Dickie's assertions that no fancy term is needed, as 'distancing' or 'disinterest' can be summarised as paying close attention. Saxena's effort therefore is one that is set out to elaborate why the act of distancing in the case of Bullough or disinterest according to Stolnitz is not a mundane everyday act, but rather, one that requires an exceptional form of attention. He starts by explaining that the act of distancing as a psychological process that requires a deliberate dissociation from one's practical needs and ends (Saxena, 1978 p. 81). Providing support for Bullough he explains that it involves the dissociation from the practical aspects of things and also one's attitude towards them (Saxena, 1978 p. 82). By eliminating the 'unproductive' type of attention – attention to practical issues – one is now able to redirect one's attention to the object itself.

Even at this point, two opposing issues can be identified in relation to food-based practice seen in either of the arguments provided by Dickie and Saxena. The problem in Dickie's argument is that of equating appreciation to an everyday mundane act that has nothing in particular that distinguishes it from the everyday form of paying attention. Based on Dickie's assertions one would question one's awareness that the appreciation of art does require much more than a conscious effort to perceive, the details of the additional requirements will be explained further within this chapter.

Saxena's argument which meant to clarify why the aesthetic attitude is 'special' by using the argument of dissociation from practical attitudes and aspects seems neither sufficient in itself as representative of the aesthetic attitude, nor useful in certain cases of food-based art. This is because the very act of eating, digesting, tasting, smelling and touching food is not devoid of practical aspects, needs or ends, neither is it possible to attest that one can

completely separate oneself from all practical concerns. His use of Stolnitz in support of his arguments does not really help in clarifying the 'practical issue' to a satisfactory level for artworks that involve forms of embodiment. The disinterest concept, just like distancing, is explained as a necessary attitude for the appreciation of art. It involves having no concern for 'any purpose exterior to the artwork itself 'but rather attending to it 'for its own sake' (Saxena, 1978 p. 83). Saxena (1978, p. 83) in response to John Hospers who rejected the concept of disinterest in this text *The Esthetic attitude* explains further that paying disinterested attention means that one needs not to be 'influenced by personal or private feelings and consideration' (Saxena, 1978 p. 83). So not only should the aesthetic attitude be devoid of any practical concerns, according to Saxena, but additionally one should avoid any personal feelings and associations.

To Saxena's credit, being overly concerned with practical issues may impede a positive appreciation of a work as one will be blinded by one's personal gains during appreciation. So approaching a food-based artwork with the sole purpose of satisfying one's hunger, for example, would not be the best attitude and will not enable one to make a useful reading of an artwork. Nevertheless, avoiding to be directed by one's hunger alone cannot be sufficient in enabling a relevant reading. Additionally, the level to which one can separate oneself from practical concerns is questionable, so instead of demanding that one dissociates practical concerns from art appreciation, it would be more realistic to demand that one's appreciation should not be driven by them. As for the condition of disinterest, avoiding personal references goes against the whole purpose for many artists to use food in the first place – in order to provide an alternative way of expression that is more personal, intimate and involving.

Coleman provides an additional layer to the appreciative act of attending closely. Coleman argues against Dickie's assertion that there is only one way of attending. He explains that there are so many other ways of paying attention, confirming Feezell's later affirmation that the aesthetic attitude debate should therefore not circulate around the issue of distancing or disinterest (Feezell, 1980). Coleman expands that one can either pay attention 'begrudgingly, with indifference, disdain, rancour, and contempt or on the other hand one can be receptive and pay attention with interest, zeal, optimism and with a connoisseur like love' (Coleman, 1979 p.96). Coleman argues that what is most required in the appreciation of art is a positive mental state that enables one to be receptive to the work.

The lack of an unanimous view on the appreciative attitude provides space for its further development especially in relation to food-based practice. Evaluating the arguments put across by Saxena, Dickie, Coleman and Stolnitz, Coleman's (1979) argument that paying close attention is insufficient in explaining the attitude necessary for the appreciation of food-based art provides the opportunity to rethink what attentiveness means in other contexts. If the concept of attentiveness should be taken as basis for which appreciation should occur, then this concept needs to include aspects beyond paying attention such as adopting a positive attitude as suggested by Coleman (1979). It is also evident that the concepts of disinterest and distancing that held much authority within art appreciation and that discussed attentiveness failed to include practical aspects to a level that would be inclusive and sensitive to artworks that require a level of practical and personal involvement in its appreciation.

Nevertheless, the theorisation of the aesthetic attitude has enabled pinpoint some of the characteristics of an appreciative attitude present within appreciative discourses. If a theory

of attentiveness is to be developed in relation to appreciation, then attentiveness according to those theories provisionally need to involve:

1. A form of conscious perception of the sensory elements in the work: discussed as 'paying close attention' to the object of appreciation.
2. The adoption of a positive attitude: discussed as being positively receptive to the work.
3. Looking beyond function and personal needs: this involves being aware of one's intentions and everyday relations with food in order to avoid approaching food-based artwork to fulfil practical concerns.

The characteristics of appreciation drawn together above are linked to the appreciation of visual works, however they only cater for external forms of appreciation. Food-based artworks that explore taste, smell and touch as medium also involve appreciation within one's body, this means that the characteristics linked to visual appreciation need to be expanded so as to include aspects of inner appreciation [through the introduction of food within one's body in its expanded sense of taste, smell and mouth-feel (touch)]. In order to facilitate the discussion, concepts of mindfulness and Somaesthetics are used as a basis from which appreciation through the body is theorised.

6.3 Characteristics of Attentiveness within Somaesthetics and Mindfulness

The discussion about the appreciative attitude was mainly directed to objects of appreciation outside of the body, however when the object of appreciation is ingested, there is also the need to consider its appreciation within one's body. So in addition to the characteristics identified within appreciative debates, additional insights can be drawn from Langer's Mindfulness theory and Somaesthetics to cover the edibility aspect of appreciation of food.

Somaesthetics is a philosophical discipline developed by Richard Shusterman (Shusterman, 1999). He was heavily influenced by pragmatism especially the works of John Dewey. Dewey himself talks about attentiveness as an important aspect of appreciation, for Dewey (1934) attentiveness of everyday experiences is a condition necessary for the understanding of art. Additionally, Dewey is keen to make a separation between experience and understanding. In order to appreciate art one needs to move beyond experience for its own sake to understanding, and this is only possible when one becomes attentive to the qualities of experience that will enable one to make the distinction. For instance, approaching an artwork purely for enjoyment or stopping at one's enjoyment would result in an incomplete appreciation as one would be adopting a purely phenomenological stance, however as discussed in Chapter 5 (cf. section 5.5), there needs to be a step further within appreciation beyond the first phase of phenomenological appreciation to that of understanding, which relates to the hermeneutical.

Somaesthetics helps in bridging that gap, by making knowledge emerge from bodily sensations that are often otherwise ignored. Somaesthetics as a theory of and through the body strives to draw attention to somatic self-consciousness and its conscious use. It studies

the living sentient body as site for experience, sensory appreciation and cultivation.

Somaesthetics adopts ameliorative preoccupations and a concern for the use of the body as a site for meaning making thereby providing additional layers to the embodiment theory of phenomenology. It is concerned with the improvement of how one uses the soma, in this case for the appreciation of art, by cultivating the capacities of the body and mind through a sharpening of self-somatic knowledge. Somaesthetics simultaneously integrates theory and practice.

Somaesthetic attentiveness involves an awareness directed towards body consciousness (Shusterman, 2008) in the sense of being attentive towards actual body feelings, pleasures and capacities rather than in the conventional sense of consciousness towards body appearance. It is through an attention to somatic consciousness that one gains knowledge of the body and its activities.

Knowing why it is important to cultivate attentiveness to the soma will enable enrich the visual appreciative characteristics (cf. section 6.2). According to Shusterman attentiveness to the soma is important as: 1) It is through the body that all perception is possible and so by being attentive to one's soma enables one to improve one's perceptual acuity (Shusterman, 2008, p.2). 2) Enables one to escape from automated unreflective behaviours by sharpening one's capacity to perceive and experience sensory elements. 3) It improves embodies experience (Shusterman, 2008, p.6) by gaining knowledge of and through the body. 4) It enables one to understand when there is undesired or overstimulation in order to cut them out or turn them down (Shusterman, 2008, p.7) [this step becomes essential during practice as an artist is the first audience of her work and she needs to be critical about her creative strategies].

Langer's Mindfulness provides an additional layer to that provided by Somaesthetics for the development of an attentiveness required for the perception and engagement with food-based artworks. One of the major problems identified within the literature review about the use of food's taste, smell and touch as medium is that the everyday use of food has eroded one's conscious awareness of its elements. Eating is often a mindless activity in the sense that in the everyday it is approached with the banality of suppressing hunger, only becoming aware of its taste, smell and touch as much as it helps in satisfying one's expectations. In order for the taste, smell and touch to be noticed from the point of art appreciation there needs to be a conscious cultivation of awareness of one's surroundings and behaviour towards food.

Langer's theory of Mindfulness (Langer, 1992; Langer and Moldoveanu, 2000a; Langer and Moldoveanu, 2000b) is useful in emphasising an awareness to one's actions in order to avoid behaviours that are a result of routines and traditions where there is no longer a conscious thought process involved. Blindly following routines prevents one from perceiving beyond one's own interests. The heightened awareness or attentiveness in this case, suggested by Langer's Mindfulness theory enables one to operate within the present and notice more easily elements within one's environment that may have been taken for granted (Langer and Moldoveanu, 2000a, p.2). It also echoes the positive attitude advocated by Coleman (1979) by making one more willing to consider new information and different perspectives of approaching issues. In order for the aspects of mindfulness to be achieved in appreciation there needs to be a similar mindful attitude within practice. The artist strives to make the audience aware of the sensory elements used within the work that port the main significance of the work through the creative choices made.

The attentiveness advocated with Langer's Mindfulness theory can be understood as an awareness, consciousness, alertness or sensitivity towards contexts, distinctions, novelty and multiple perspectives. If adopted, it creates an openness and readiness within the audience to look beyond what is known, accepted or routinely.

In summary one can say that Somatic attention is an interest towards one's own body and mind during appreciation, it is the process of consciously perceiving the sensory aspects that surround body and those within it and also consciously feeling and think through one's own bodily functions, pleasures, reactions and movements. It involves using one's body as the medium to access knowledge and from which knowledge is generated. It also means being consciously present in all aspects of perception. On the other hand, mindful attention is an attention directed towards exterior aspects that may be overlooked. A mindful attention makes one positive and ready to discover the new, it is a form of openness that helps one make distinctions between what one already knows and the current situation in order to modify, if there be the need, one's actions to fit the new context. A somatic and mindful approach towards food-based artworks helps one rethink the act of eating, tasting, smelling and touching food.

6.4 Soma-centred and Mindful attentiveness

Appreciating food-based artworks that use taste, smell and touch as medium often involve a form of direct engagement with the artwork through eating. Eating in its conventional use is defined as 'to put (food) into the mouth and chew and swallow it' (Oxford dictionaries, 2015). Eating is often an act done routinely by humans and animals alike so as to nourish

one's body or for pleasure. Unfortunately, the definition of eating is hardly ever linked to a cognitive activity. One might presume therefore that eating is often a mindless act when no thought is placed in it or when there is no attentiveness to what is eaten, its flavours, its texture, its consistency or its sounds while chewing, its origins, preparation or context. Eating when done as a routine can fit perfectly within the oxford's definition of putting-chewing-swallowing.

However, attentive eating under the frames of Somaesthetics and Langer's Mindfulness would suggest something different. Just as one would take the time and consideration in experiencing an elaborate painting to visually appreciate its colours, tones, textures and think about what it may signify, similarly one can focus, for instance, on the ingredients within food to appreciate the flavour combinations, its textures variations within the mouth or the subtle smell combinations and what they may signify within the work. In other words, attentive eating within the context of eating edible food-based art is a proposition to make the act of eating a conscious act rather than one performed as a routine. It is also the acknowledgment of the art context which thereby demands to clearly make a distinction between the daily unreflective form of eating [tasting, smelling and touching], to eating with an appreciative purpose. It would also mean consciously being attuned to one's senses, feelings, emotions, thoughts and bodily reactions as one eats. This conscious orientation helps in developing an understanding of the work at hand.

Like other forms of art, the understanding created through attentiveness to the body, the art object, its surroundings is an understanding that is open to revision as one continues to be attuned to the body and its inner and outer environments.

6.5 Cultivating attentiveness

The implication of using somatic and mindful attentiveness as a necessary condition for the appreciation of taste, smell and touch is the re-evaluation of the role of the audience as actors within the work with a certain level of awareness. It also poses questions about the capabilities and possibilities of an audience to improve their perceptive acuity to perceive smell, taste and mouth-feel as an artistic medium. While not suggesting that only a specialised kind of audience or connoisseurs can experience such works, adopting an attentive attitude would enable one to be keener to one's subjective position as medium for the understanding of a work. Therefore cultivating attentiveness increases one's capabilities to perceive and read an artwork through taste, smell and touch.

The inability for one to closely attend to the sensory aspects of a work, to adopt a positive appreciative attitude or to appropriately discriminate elements of a work according to the context, may impair one's ability to fully experience the work and its significance. Not being attentive to the taste of Koizumi's *New York Ice-creams* may result in one's difficulty to make the connection between the flavours and the NY population. On the other hand when one adopts an attentive attitude it becomes possible to distinguish the difference between ordinary events and events in the context of art, for instance it would enable one to distinguish between a regular type of ice-cream and the ice-cream presented by Koizumi as an art piece. Making the distinction at the level of context and keeping a positive attitude enables one to avoid evaluations of the piece based on everyday criteria of 'a nice or not so nice ice-cream'. When Raviv (2010) talks about being appalled by the comment made by a member of the audience towards Koizumi's work "it needs more acid" (Raviv, 2010 pg.8) it was because the member of the audience failed to make a distinction between the ice-

cream presented as art and ice-cream in the everyday sense. In this case he used culinary criteria to evaluate the taste rather than considering the taste as a means of gaining a deeper understanding of the work.

The Somaesthetic preoccupation of 'cultivating somatic consciousness' reveals that even for those with little awareness of the possibility for taste, smell and touch to be used as medium, there lies the promise to heighten one's awareness if the Somaesthetic and mindfulness principles of attentiveness are observed.

A Somaesthetic and mindful appreciation therefore needs to include the additional principles provided by Somaesthetics and Langer's Mindfulness in combination with the characteristics of appreciation identified (cf. section 6.2). They include:

1. An effort to avoid taking a functional or casual approach towards eating: eating within the everyday and eating in order to appreciate a work of art have different purposes and so should be regarded as distinct acts. When an everyday casual and functional attitude is extended to the appreciation of a work, one is likely to miss the purpose of using eating (tasting, smelling and touching) as an appreciative means, which may result in the inability for one to fully experience or understand the work at hand.

2. A conscious perception of the sensory elements of the work through keen observation: this also includes keen tasting, smelling and touching. The term 'keen' here refers to the sensitivity that enables one to recognise fine distinctions.

3. A focus on one's senses, feelings, thoughts and bodily reaction during appreciation: this involves being fully conscious of one's outer environment (the artwork as it appears and

feels externally) and inner environment (as it is introduced within the body) during appreciation.

4. An effort to distinguish the different contexts and adapt one's appreciative attitude in relation to the work at hand: this implies the need to be mindful of situations and be able to discern the type of work involved in order to avoid blanketed appreciative attitudes.

5. And finally, to develop and maintain a positive attitude during appreciation, this helps one in being more receptive to the new and unexpected.

The Somaesthetic-mindful appreciative measures outline the conditions required for the appreciation of food's taste, smell and touch in the context of art. Any process that strives to bring change requires an active process of education. Cultivating appreciative attentiveness to enhance the perception and engagement with food-based artworks [with the purpose of enabling deeper readings from the use of taste, smell and touch] also requires education.

In order to achieve a mindful attentiveness to taste, smell and touch in food-based artworks, the recommendation is to use artworks as the means to create the heightened awareness outlined within the measures. The use of food's taste, smell and touch as artistic medium poses this new challenge to artists who have to rethink their practice in terms of the perception of the sensory elements used from the point of view of the audience. The responsibility for the appreciation of these types of artworks is therefore not the solely linked to the audience but is shared with the artist. Since the audience can only appreciate what they perceive within the frames of their knowledge, it becomes primordial for the artist to ensure that the sensory elements that are of interest to the understanding of her

work are clearly perceptible. This is achieved through the choices made in the studio and during the exhibition of the work in order for the work to be understood in its fullness. The artwork therefore becomes the way in which to prompt receptiveness, outline the context, distract from a functional approach to food and to draw attention taste, smell and touch. The practice within the thesis is therefore a means to pursue an attentive appreciation of taste, smell and touch, through the adoption of a mindful and Soma-centred attitude towards making.

6.6 Chapter Summary

This chapter has discussed attentive appreciation. Attentive appreciation has used Somaesthetic and Langer's mindfulness principles to complement the conditions of attentiveness outlined within the arguments put across by Dickie, Coleman, Saxena and Stolnitz. Somaesthetics and Langer's mindfulness provide the additional focus on the body and behaviour necessary for an appreciation through taste, smell and touch.

Attentive appreciation here is defined as a conscious awareness of one's soma and the work being appreciated. It requires that one draws attention away from habitual ways of relating to food and art in order to examine the context of the work at hand. It involves a form of perceptual acuity as one is required to discern fine sensory distinctions. Adopting the measures drawn out enables one to find deeper meanings in the use of taste, smell and touch in food-based works and to experience the works more intensely. In essence these guidelines provide the conditions that place one in the best frame of mind in order to

perceive the taste, smell and touch in a work that uses them as medium. However, it is argued that the responsibility for creating attentiveness first lies with the artist.

The practice therefore pursues the creation of appreciative attentiveness through mindful practice. The practice is a means by which artists seek to direct attention to the body and to the sensory aspects that they consider important for the appreciation of their works. The preoccupation of drawing attention to taste smell and touch is therefore a necessary step for any artists using food's taste, smell and touch as medium. As without the effort to draw attention, even when an attentive attitude is adopted it is likely that one would still misread the work [as their attention may be drawn to other more perceptible aspects of the work].

Artists using food's taste, smell and touch have devised ways in which to enable attentiveness to be drawn to the particular aspects of the work, these aspects are examined in the next chapter through mindful practice and reflection.

CHAPTER 7: PRACTICE

This chapter describes the practical part of this inquiry. It examines the artworks made in the process of the research in relation to a selection of food-based artworks made by other artists.

The practice chapter complements the previous chapter (6) which examined the theoretical aspects of attentiveness linked to appreciation. Since appreciation is mainly an act linked to the audience/art historian/critic rather than the artist, the responsibility of developing an attentive attitude in Chapter 6 mainly focussed on what is necessary for those appreciating the work. In this chapter however, the responsibility for directing the audience's attention is also bestowed upon the artist.

In terms of practice, it is possible for artists to direct the audience into understanding the work through the measures taken within the artwork itself or in conjunction with it. Having that in mind, the artist becomes the means through which attentiveness can be created. In this chapter, the artist is discussed as a co-responsible agent in facilitating attentiveness through her creative interventions.

Following up on the Somaesthetic and mindfulness notions of somatic heightening, the cultivation of greater consciousness by the artist is discussed as necessary, since through it the creative interventions engendered become based on reflection rather than routine. In cultivating attentiveness to the body and of one's actions, practice becomes a learning process in which creative action is reflected upon in order to inform and enrich subsequent making. The process results in a better understanding and articulation of the creative

process linked to the use of taste, smell and touch as medium both in the works made in the course of this research and in those of other artists.

7.1 The purpose of the practice

As an artist-researcher, the practice becomes a means of understand through making, the process through which attention is drawn towards taste, smell and touch. It is also a means by which to enact attentive appreciation measures by finding ways in which the audience is prompted to: focus on the soma; think beyond the functional aspects of food; become conscious of the appreciative context [in terms of the engagement required] ; and to develop receptiveness in order to find deeper meanings in the works (cf. 6.5). The understanding obtained through practice enables the articulation of the creative process in order to provide insights for future practice.

7.2 Mindfulness through reflexive practice

Reflexive practice focuses on an understanding that is enabled through experience (Finley, 2009). In order to gain an understanding through experience there is a form of attentiveness that one needs to develop towards oneself so as to be able to reflect upon one's actions and learn from them. In this respect reflexivity embodies similar concepts to Langer's mindfulness. Just like reflexivity, Langer's mindfulness theory is about cultivating a heightened awareness of one's actions, as through it one becomes able through it to consider the new without being blinded by habitual frames (Langer and Moldoveanu, 2000a p. 2-4).

The use of reflexivity in this context can therefore be seen as adhering to the Somaesthetic and Mindfulness preoccupation of improving self-awareness and consciousness of the body and its inner and outer environments. In concrete terms and in relation to this research adopting mindfulness in practice means gaining new understandings enabled through a cultivation of self-awareness, as it is from such consciousness that one becomes able to recognise assumptions in one's own practice and operate more reflectively.

Shusterman discusses the body as 'one's most essential tool of tools necessary for all perception, action and thought' (Shusterman, 2008, p.4). Indeed, the creation of the artworks is a process performed by the body and through the body and requires the artist to be self-conscious of her practical interventions, as meaning is likely to be read through them. Shusterman (2008, p.4) makes an interesting analogy between the use of one's body to a builder's use of tools, if his referral to 'one's body' is applied to the artist's body then it could be understood that just as builders would need to excel in the use of their tools, an artist similarly needs somatic knowledge in the creation of artworks as her soma is her first and most important tool. Shusterman also pushes the point further by arguing that an attentive awareness of one's somatic medium can improve one's performance in the way one uses all other tools and media (Shusterman, 2008, p.4).

In terms of the practice this implies that in order to engage in a reflectively conscious creation of artworks, knowledge of self and the development of a degree of sensitivity towards what one is creating and also how one would like the artwork to be appreciated is essential. It means using one's own body as the means of creating and evaluating the artworks made by becoming the first audience and also acknowledging one's position as 'an audience member' in relation to the works of other artists. In this effect, there is a

continuous process of creation, experience and self-reflection that is engendered in the studio, and reflection on the work once it has been exhibited in order to gain insights. In using mindfulness principles embedded within reflexive practice, one is able to continuously engage in a learning process that enables one to make adjustments or suggest propositions for future practice, based on prior experience with the objective of improving the perceptibility of the work.

Beyond the artist's cultivation of self-awareness and awareness towards the environment, reflexive practice also involves: examining assumptions; evaluating one's creative interventions and those of other artists; and using one's art works and any feedback obtained from them as a source through which further reflection is enabled.

The practice was conducted in two parts: the first part consisted of an experimental phase which had the purpose of providing an understanding for the articulation of creative strategies; while the second part of the practice involved a phase where the creative strategies were applied in works that explore a higher level of meaning [eg. Childhood memories in the work *After Proust's madeleine* (2014-2015) cf. section 7.5]. Both parts of the practice worked together in creating a Somaesthetic/Mindful attitude in the audience.

The pilot practice taken within the first part of the practice involved examining and isolating sensory aspects of food to understand the aspect of 'perceptibility' in food's taste, smell and touch. Throughout the practice an examination was made into how other artists handled the perceptibility of food's taste, smell and touch in their practice. It was through the discussion of the work made within the pilot practice in relation to works by other artists that creative strategies were articulated. The second part of the practice involved the use of the strategies (some) in order to make artworks.

7.3 Pilot practice

The pilot practice was conducted alongside the theoretical part of the inquiry. It consisted of a series of works made during the first half of the research between (2011-2012). Some of the works were conducted primarily in the studio [eg. *Food palette*, *Colours* and *Liquid foods*] while all the others were publicly exhibited. There was no particular prescribed meaning intended to be read from the works made as the main interest was to examine what could be understood through them. Since visual appreciation seemed the most dominant form of appreciation, the idea was to try and reduce its influence [wherever necessary] in the explorative works.

7.3.1 Visual exploration

The first set of explorative pieces was conducted quite early within study and at this point the methodological approach and reflexive practice had not yet been defined. However, there was already the realisation that the sensory aspects of food needed to be explored if an understanding of food as an artistic material was to be enabled. A choice was made to start with the visual sense because most of the food-based artworks that explore taste, smell and touch also had visual aspects [related to food, it's containers and other supporting visual elements] to them. And also because by exploring the visual sense insights will be gained on how to examine the sense of taste, smell and touch alongside visual elements.

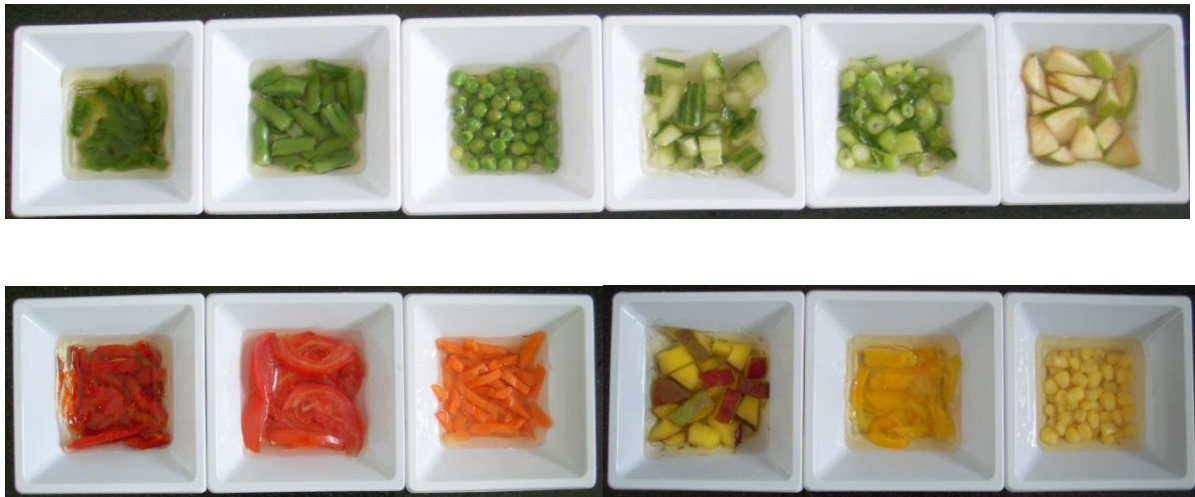


Figure 7.3.1a – Evelyn Nyangiro (2011) *Colours*. Fruits, vegetables and gelatine. On 10x10 cm plates

Koizumi's NY ice-cream (cf. section 3.5) is one of the examples of works where the visual aspects of food are fully present yet the meaning of the work is encrusted within the taste of the work. In her work, the physical reduction of foods is observed. It involves mashing the foods before freezing and presenting them as ice-cream. The process of reducing food's recognisability in Koizumi's work means that even though there is an undeniable visual presence of food, one is unable to recognise the foods used purely by visual means.

Reducing the visual recognisability of food became one of the aspects explored within practice. The aim was to understand how reducing the identifiable aspects of food contributed to a better perception of the other senses. Miwa Koizumi provides the example of tomatoes on her website in which she explains that '...by removing the identifiers of tomato, only its taste remains' (Koizumi, n.d). By removing the identifiable aspects of tomatoes she implies that attention is shifted to taste. In a similar manner as Koizumi, the process of denature foods was one of the techniques adopted in the piece *colours* (2011).

The use of fruits and vegetables seemed like an interesting starting point, as they came in various colours, shapes and sizes providing different visual avenues that could be explored. To enable an easy comparison, the numerous variables present within the foods and vegetables needed to be eliminated. A choice was made to reduce the size difference by denaturing their natural form. Cutting was the technique used to eliminate the variable of size such that they were all in small edible portions. Gelatine was then added to act as an adhesive so as to keep the pieces together and attempt to reconstruct a uniform shape that could be easily compared to each other (cf. figure 7.3.1a *Colours*, 2011).

Despite cutting the foods in order to reduce their recognisability, it was still possible to identify the foods used. The analysis of the work also revealed a difficulty in completely isolating sensory properties from each other: the smell of the work remained as dominant as the visual properties. However, through reducing the size of the individual foods into smaller pieces, in visual terms, colour stood out the most.

An additional work was conducted that continued from the first experiment. The work involved further reducing the recognisability of the foods used. The attempt to unify the different foods by giving them a similar structural appearance was to allow other sensory elements to stand out more vividly. The experiment however did not turn out as expected and the colour of the food was again the most noticeable property. Through this process, a fruit and vegetable colour palette was created (see Figure 7.3.1b).

Within both works the exploration of visual elements through the process of reduction did not help in drawing focus to the other sensory elements of the work. And the reduction of the physical form in *Colours* (2011) did not shift the focus from its visual properties, it only helped in pointing out to other visual aspects – the colour of the work - as seen in *Food*

palette (2011). The major difference observed between *Colours* (2011) and *Food palette* (2011) is linked to the smell that seemed more vivid in the former than the latter. However even in *Colours* (2011) the smell was not strong enough to become the centre of focus.



Figure 7.3.1b –Evelyn Nyangiro (2011) *Food palette*. Fruit and vegetable colour palette (25 x 36 cm) Frozen Pureed fruits and vegetables.



Figure 7.3.1c - Miwa Koizumi (2007) *NY ice-creams* (detail). Dumbo Arts Festival. Hungarian stuffed cabbage



Figure 7.3.1d – Miwa Koizumi (2007) *NY ice-cream*. Dumbo Arts festival. Serving audience (left), detail of cooling box (right)

The success of Koizumi in drawing attention to taste in *NY ice-cream* (2007-2010) cannot therefore be the sole result of reducing food's recognisable form. There were two key differences between her work and the experiments above. The first one relates to the involvement of actual tasting of the work which added a different dimension to the visual aspects of food. Since smell was not very strong in both *Food palette* (2011) and *Colours* (2011), including an additional sense was likely to provide a different focus. The second difference related to the presentation form opted in Koizumi's *New York Ice-creams* (2007-2010) which provided an additional visual aspect - besides food – that helped in introducing taste. For instance In Koizumi's ice-creams, the work was sometimes presented in an ice-cream stall and other times she would present it in a portable cooling box. In either case she would mark the stall or cooling box '*NY ice-creams*' and would serve the audience herself. The ice-creams were served in plastic tubs with a spoon to help the audience to taste the work. Koizumi's presentation counts a number of creative aspects that contribute towards the visual interplay beyond food's materiality. Koizumi uses the image of the ice-cream stall, ice-cream cooler, ice-cream tubs and the title of her work to draw attention to her work, they serve as a means of encouraging engagement, permitting the work to be considered beyond how it looked by prompting an interest in tasting (cf. figure 7.3.1c and 7.3.1d)

The presentation opted in *Food palette* (2011) for instance only enforced a visual reading as it was reminiscent of the painter's palette. *Food Palette* (2011) and *Colours* (2011) enabled understand that even though reducing the recognisability of food is an important step [as it partly contributed to the perception of flavours in Koizumi's case], when used on its own it is not efficient in drawing attention to the other senses. Focusing on the visual aspects of

food in order to understand the other co-existing senses did not conclusively point out to a way in which taste, smell and touch can be made (more) visible in food-based artworks.

At this point there was a need to move away from the exploration of the visual to an exploration of the sense of taste, touch and smell, because the experiments only led to a further concentration on the visual aspects rather than a focus away from it.

The next experiment examined smell

7.3.2 Exploring smell

The second experiment explored smell. The aim here was to isolate the flavours in a number of ready-made food items available in fast foods within Wolverhampton. The foods chosen were all bought at regular eating places frequented by the researcher, they consisted of food such as: a ham sandwich, margarita pizza, spicy lamb curry and others. Most of the food combinations are not found commercially as flavourings, and so their smells are quite distinctive [at least for the researcher] of the places in which they are bought.

There is a link between place and smell that has attracted several food based artists to explore the connection in artworks. In Sissel Tolaas and David Scabin's piece *Food4Walk* (2005) for instance, an association is made between food-smells and regions, a similar trend can be seen in *Aromascape* (2011) by Maki Ueda where she uses smells to represent the city of Singapore or as seen in the scent of darkness (2012) by Bompas and Parr that explores the smells of London by night (cf. section 4.1.2). Beyond finding commonalities with other artists in the ways in which smell can signify, it was important to understand how smell can be isolated.

In order to maintain a certain intensity of food smells, artists such as Tolaas chemically replicate the scents they use, while others such as Bompas and Parr occasionally use food flavourings and alcoholised liquids in their scent pieces. Maki Ueda provides a detailed examination on how smells can be extracted from various materials in her workshop *Edible Perfume* (2008), she summarises the steps as involving: finely processing the material, dissolving, heating (optional), filtering and composing smells (Ueda, 2013).

In the next explorative piece there was the need to use methods already used by artists in order to understand through making how the choices made helped in producing a deeper understanding of the works through the isolation of smell. Maki Ueda's steps provided the means by which to engage in mindful practice. Maki Ueda's steps were used to extract smells from a number of food types. Warm water was chosen as the flavour carrier. The process involved mashing the foods, adding water to them and sieving out the food residues. The water dissolved the food flavours and the liquid generated was then bottled in vinegar bottles (see figure 7.3.2b).

Vinegar bottles already have a connotation that encourages engagement since they have a known use in the context of eating. The result obtained was a number of different coloured liquids in vinegar bottles. The liquids temporarily retained much of the smell of the original foods used.

In addition to the difficulty to visually identify the foods used, once the liquids were bottled it also became difficult to identify the liquids by smell [without an engagement with the bottle and its contents], as the smells were relatively well contained within the bottles. In order to recognise the foods therefore, one needed to open the lid of each bottle and smell. In this work, though certain visual aspects of the work were still retained [the vinegar

bottles and the coloured liquids], it was not possible to rely on a purely visual evaluation of the liquid to understand what the bottles contained. The visual elements within the work encouraged engagement and hinted at the nature of the contents without revealing their specificities.



Figure 7.3.2b Everlyn Nyangiro (2011) *Liquid foods*. Cooked food dissolved in water, placed in small vinegar bottles.

In terms of the visibility of the food used, even though there are some similarities in the techniques used in *Food Palette* (2011) and *Liquid foods* (2011), the disintegration of food is used differently in either of the works. In *Liquid foods* (2011), reducing the visual form of food was only relevant to the extent that it enabled a better diffusion of the flavours in the water. However in the process of enabling better absorption, the resulted reduction in the

recognisability of the foods also helped in prompting one to engage with the work through alternative means. Unlike in *Food palette* (2011) where reducing the recognisability of food did not help in enhancing the other senses, in *Liquid foods* (2011) the additional presentation element used – the vinegar bottles - provided a means of engagement and a means to contain the smell. The focus on smell in this piece can therefore be seen as a combined result of: the reduction of visual recognisability, the increased intensity of smells enabled through confining them within the bottles and the presentation of the work through the vinegar bottles.

The next experiment examined touch.

7.3.3 Exploring touch

The next series of works explore the perception of touch. In exploring how people attribute meanings during the process of touching familiar or unfamiliar food types, the aim was to understand more about how smell and touch are perceived.

The use of touch in food-based artwork can be seen in the food-based performance of Carolee Schneeman *Meat Joy* (1964) where the touch of food was explored both externally and internally (cf. section 4.2). In her work, even though all the sensory aspects of food were present, attention was drawn to touch by means of the dominant and repetitive actions of rubbing, biting, rolling and massaging one's body with food. Touch in *Meat Joy* (1964) was linked to the performative process and choices made by the artist rather than through the food itself. In a different work by Janine Antoni, touch is also linked to the process of making, however unlike *Meat Joy* (1964) that was purely a performance, Antoni's *Gnaw*

(1992) consisted of a physical object presented for visual appreciation. In Janine Antoni's *Gnaw* (1992), mouthfeel is an important part of the creative process however it ends primarily in the studio as the artist only exhibits the products that result from gnawing chocolate and lard (cf. section 4.1.3). The work that is finally exhibited embodies traces of its making- teeth marks – however at this stage the tactile qualities of the work are only appreciated visually.

In both *Meat Joy* (1964) and *Gnaw* (1992) the creative process is an important part in determining the attention that is paid to touch. In any artwork where physical manipulation is part of the creative process, touch becomes of importance even when it is not explored as medium. Touch is often limited to the studio and the artist. Beyond the studio and in regards to the audience, the works such as *Gnaw* (1992) only embody visual touch. In order to facilitate the appreciation of actual touch in material works – as opposed to performances - the appreciative barrier between the audience and the artwork has to be removed. In other words touch needs to be accessible to the audience through their own bodies, rather than merely through vision.

In this series two works were made: *Insert and touch* (2011) and *Delight* (2012). In both works the aim was to have audience to touch the works. In *Insert and touch* (2011) touch was dissociated from vision while in *Delight* (2012) touch was explored, however visual elements of the food were also perceptible. In both works no food was to be eaten so touch was limited to external skin contact. In *Delight* (2012) smell was also explored in conjunction with touch.

Both works were exhibited at *The Public*. It was the first time feedback was sought from an audience. A verbal invitation was made in both works to encourage the audience to touch the work and express their experiences. Their responses were recorded on questionnaires.

The first work *Insert and touch* (2011) was made of several coconut fibre spheres that contained different food types. The idea was to have the audience insert their hands inside the containers and touch the contents. The work explored the link between touch and memory. The hypothesis was that one's frequent encounters with food gets imprinted in one's memory over time, in such a way that one becomes able to identify familiar objects even without the use of one's sense of sight. For this work, food types that are ordinarily linked to childhood were selected. They included foods such as: gummy bears, marshmallows, popcorns etc.

The containers were made out of coconut fibres and had a space left out so that one could insert a hand without seeing the contents or having the foods fall out. Different food types were placed into each of the containers, and on touching the foods, a guessing and reflection game begun. The audience were to guess what the contents were and also talk about their impressions and any arising memories while touching the work.



Figure 7.3.3a Evelyn Nyangiro (2011) *Insert and touch*. Coconut fibre container, fabric, variety of sweets, popcorns and puffs .Exhibition at The Public, West Bromwich, UK.

The audience that participated managed to recognise most of the food items that were within the coconut spheres through touch. The feedback obtained enabled establish the following:

1. It was possible to identify visually hidden food materials based on the sense of touch. The sense of touch was mentioned by all the participants as contributing towards the identification of the contents. Since the participants were not allowed to remove the contents of the spheres, the sense of sight and taste were not solicited (apart from one participant who said she identified the food because she saw a piece that had fallen out of the sphere accidentally). The next leading sense mentioned by the participants was the sense of smell and the sense of sound which were identified as conjointly used by several participants.

2. Mixed reactions were noted by the participants about the work based on having touched it. Even though the reactions were as a result of touching the work, the texture of the work proved to have had little to do with the reasons that made the participants feel the way they did. Only two participants identified texture as the reason for their feelings, the leading reasons noted were the inability to see, a recall of past events and engaging in a new experience within an art setting.

Despite the varied textures used within the work, most of the textures were quite 'safe' in the sense that they did not soil the hands of the person touching nor cross the boundaries of what would be considered defiling in order to work within the confines of health and safety expectations. Notwithstanding this, the responses from the work and the previous practice revealed a difficulty in isolating the senses physically and /or mentally.

Even though the use of the coconut containers was precisely chosen for the thickness of the fibres and their subtle smell which were expected to disguise the odours of the foods used, several participants could still distinguish an overriding sugary smell. This observation pointed at the constant need for one to use all available senses in understanding the world. The intentional limitation of the visual also made the participants solicit reflective abilities of past experiences in association to touch so as to make sense of the contents within the spheres.

Despite touch being considered to have a significant importance (i.e. for the artist and viewer) in perceiving and believing the reality of things (Katz, 1989), the *Insert and touch* (2011) experiment revealed that touch is less naturally solicited in artworks than vision.

Where touch was solicited, other senses were used in addition where possible. In the next

work *Delight* (2012), the aim was to examine how touch can be perceived in a work where the other sensory elements of the work are also perceptible.

Delight (2012) consisted of visually similar foods placed side by side, while the main difference could be observed through actually touching the work. The audience were verbally invited to touch the work.

In previous practical works, a difficulty in completely limiting the perception of a work of art made of food to a single sense was noticed, even in cases where an intentional effort was made. In order to increase the perceptibility of touch one has to find a way to work around the other senses. So in this exhibition there arose no need to isolate the senses, instead all the senses that contribute towards the food's uniqueness as a material were embraced leaving the audience to decide what sensory aspect of the material influenced their interpretations most.

Several constraints were self-imposed during the creation of the work, these included:

Firstly, avoiding figurative forms and opting to use an abstract form of presentation which though not neutral, enabled reduce the likelihood of the audience reading connotations linked to a figurative presentation. Avoiding figurative representations is a method commonly used in artworks that explore taste, smell and touch as medium. Abstract representations are seen in several works by Bompas and Parr, Maki Ueda, Sissel Tolaas, Bacher and Hinter, and others. Presenting the work without any recognisable form was also meant to encourage the audience to touch the work without the fear of destroying it.

Secondly, by using similar looking foods the aim was to reduce the possibility of an easy identification by visual means in order to encourage the use of other senses in the perception of the work.



Figure 7.3.3b Evelyn Nyangiro (2012) *Delight*. Marzipan and Marshmallows on Plexiglas. The Public, West Bromwich, UK.

A questionnaire was used to elicit the audience's responses to the exhibition. The audience were asked about what they perceived, thought and experienced at the time of encountering the work. The responses obtained have been summarised below:

1. Most of the audience related their experiences to sensory aspects in the work. It was observed that the reactions they had were firstly due to how the work looked, followed by how it smelt and finally how it felt when touching. The senses were therefore involved in the order of vision, smell and touch.
2. A great number of participants made descriptions of the work by associating them to exterior factors such as objects, places, events and people. Most of these associations were made due to the look and smell of the work.
3. Many participants' first reactions were linked to curiosity, in that they did not understand what they were seeing and needed to discover what the materials used were.
4. The assumptions made about the material were all made when first seeing the work, the involvement of smell and touch led to recognition of the materials and subsequently to discussions about what they felt and thought about when smelling the work.

The results of the questionnaire showed that unconsciously the visual sense still dominates the approach to appreciation as it is the first way in which one approaches artworks. There is also a form of reservation linked to touch, in the sense that physical touching seems to come as a last recourse once an assurance is found in the possibility, agreeableness and safety of touching the work. Assurance is developed once a visual and olfactory self-survey of the work has been made, it enables one to make a first evaluation that informs one's readiness or not to proceed to touch. In these aspects, touch and taste are quite similar,

even though taste finds itself in an even more difficult position than touch due to its visceral capacity to defile, contaminate, poison, transform or corrupt the body.

The aspect of using visual homogeneity in this work was important because it created curiosity in the viewer to find out more about the nature of the material as they were not certain about what the material was made of. The curiosity brought by visual homogeneity enabled the audience to engage with the work through smell and touch. However it was also noted that visual homogeneity is not sufficient on its own in enabling a reading as the audience still thought the meaning of the work was in its visual appearance,

In order to enable other senses to become more perceptible, an intervention at the level of the visual sense is not sufficient. There also needs to be an intervention at the level of the other senses as all seem to contribute in their own ways to how a work is perceived.

The pilot practices *Colour* (2011), *Food Palette* (2011), *Insert and touch* (2011) and *Delight* (2012) have made it possible to understand that even though it may seem important to isolate the different senses one wants to focus on, a total isolation may not be possible.

Even in works that focus on taste, smell will also be present to some degree. And in a similar way, in works that seek to conceal visual elements, some visual aspect will still remain.

However the lingering trace of other senses does not necessarily mean its failure to draw attention to the senses in question.

In terms of intervening at the level of the visual sense, it involves either reducing the capacities of the visual to attract interpretation or by working with the visual elements for the benefit of the perceptibility of other senses. Koizumi's *NY Ice-cream* (2007-2010) showed that sometimes visual aspects can re-enforce the perception of taste for instance when used

tactfully as a way to draw the audience into an engagement with the work. In addition, in works that require a physical engagement in the appreciative process [as it was for *Insert and touch* (2011) and *Delight* (2012)] the audience needs a prompting factor to enable them use more than their visual sense. In *Delight* (2012) and *Insert and touch* (2011) the prompting factor was the verbal invitation without which the audience would not have touched the work. However engagement can also be encouraged through the use of visual signs [i.e. *Attention oeuvre d'art!* as used by Daniel Spoerri cf. section 3.3 for context] or with the help of audio-visuals [as used in the work *Matter* (2005) by Scannavini, Bacher and Hinter cf. section 3.5 for context].

When a choice is made to explore the sense of taste, smell or touch in the full presence of visual elements, it also means finding ways in which to amplify their intensity in order to be perceptible. The pilot practice has enabled provisionally draw out strategies that can be used to create a mindful attention towards taste, smell and touch in a food-based artwork, they include:

1. Unifying visual elements in order to create a form on monotone. It works particularly well when used at the level of colour (cf. *Delight*, 2012 figure 7.3.3b) rather than when used only at the level of form (cf. *Food palette*, 2011 figure 7.3.1b).
2. Increasing the intensity of the chosen sense. In Maki Ueda food-based works for instance, it involves a keen selection of ways in which to extract smells. Increasing intensity works best for works that explore taste and smell.

3. The use of abstract presentations in order to create a form of visual ambiguity. This reduces the possibility of making interpretations that are primarily based on visual elements (cf. Delight, 2012 figure 7.3.3b).

4. Using visual elements to the advantage of taste, smell and touch. This can be achieved by using them as a means of engagement as used in the *Liquids* (2011) with the vinegar bottles or as a more direct means of directing them to the form of engagement required [necessary for works that explore taste and touch].

5. Reducing the perceptibility of the visual. This is attained through preventing one from seeing visual aspects of the foods used by concealing the work.

6. Using direct or indirect directives that indicate the way in which to interact with the work. It can be through verbal invitation as used in *Insert and touch* (2011) and *Delight* (2012) or through other forms.

In the next section, the creative strategies drawn above are discussed further and are used in the creation of additional practice.

7.4 Intervention strategies to draw attention to taste, smell and touch

In the literature review, it was discussed that the difficulty of appreciating artworks through eating was generated from: the habitude of approaching artworks from a visual perspective; the different appreciative nature required of edible food-based artworks in comparison to artworks whose appreciation do not require bodily and multi-sensory involvement; and finally, the requirement to use eating as an appreciative means in edible artworks that use

taste, smell and touch as medium. It was suggested that unless there are 'indicators' to assist one to step back and be attentive to the edible elements, one would otherwise unconsciously extend one's everyday ways of relating to food into the piece being appreciated.

Apart from proposing an attentive discourse of appreciation that helps re-focus attention to the soma for works that need it, localised strategies within the artwork itself can be drawn to direct the audience's attention to the specific sensory aspect used as medium.

The pilot practice has enabled explore how sensory elements are perceived within a work. It is clear that even when there is an intentional effort to advance other sensory elements often, there remains the problem of the audience's habitual visual way of approaching artworks. So rather than trying to eliminate the visual it is important to limit its signifying properties by reducing its impact through direct or indirect means or alternatively by creating situations in which other senses can exist alongside the visual without being overpowered by it.

Through the examination of the pilot practice, several creative strategies have been drawn that help enhance the perceptibility of taste, smell and touch. The strategies have permeable borderlines that often merge into each other. So rather than seeing the list as definitive and rigid, it should be considered as flexible and open to further additions based on the development of new forms of practice.

The strategies have been summarised under the titles: creating visual homogeneity; accentuating the non-visual senses; visual ambiguity and denaturing visual form; tactful agreeableness and the surprise effect; visual concealment; and engagement directives.

These strategies are discussed in relation food-based practices of other artists and as inspiration for additional practice.

7.4.1 Strategy 1: Visual homogeneity

Visual homogeneity is the process of rendering similar or creating a form of visual monotone. This can be achieved through a single piece or through the use of several similar looking works to allow for comparison. Homogenising involves identifying a visual element such as colour or form and using it in the same way in a piece of work or in several related pieces. In the work Food palette (2011) it was however observed that unifying form alone does is not as effective in drawing attention to the other senses, unifying both form and colour works better (cf. Delight, 2012 section 7.3.3).

The process of homogenising creates visual uniformity, and uniformity resists efforts to make distinctions, which is otherwise a necessary step in any appreciative process. So while appreciating visually similar, monotonous or identical pieces, one is led to naturally turn to the elements of the work that provide something different. Paul Zender identifies this phenomenon as the 'Pop-out effect', whereby certain sensory elements have the capacity to stand out. The interruption of visual homogeneity through the introduction of difference follows the 'odd-one-out principle' in which attention is naturally drawn to that which interferes with a certain order of things (Zender, 2011 p.344). In this case the odd-one-out refers to the taste, smell or touch in relation to a visually homogenous work. Even though the concept has mainly been discussed in relation to visual forms, there is no indication that it cannot be applied to other senses used alongside visual forms.

Developing upon the work *Delight*, 2012 (cf. figure 7.3.3b) which used homogeneity as one of its creative strategies, is the work *Sensorama*, 2013 (cf. Figure 7.4.1a). *Sensorama* (2013) is an additional experimental piece in which homogeneity is used alongside accentuation of smell in order to draw attention to taste and smell.



Figure 7.4.1 Evelyn Nyangiro (2013) *Sensorama*. Chocolate, fabric and individually wrapped chocolate sweets. Wolverhampton Art Gallery, UK.

The work consisted of three fabric sheets coated with molten chocolate and a stack of pre-wrapped chocolate pieces at its entrance. The purpose of the work was to provide an experiential food space in which the audience could smell, taste and touch the work, and

develop their own understandings triggered by the immediacy of their experience. Using 3 similar looking sheets enabled create visual uniformity in order to encourage the audience to use their other senses in order to make sense of the work.

Visual homogeneity is frequently used by artists as a method in which to draw attention to the specific aspects of their works, even when there is no acknowledgment or articulation of homogeneity as a creative strategy by the artists. In Anya Gallaccio's works for instance, there is often the use of similar looking form(s) either in a single continuous piece such as in *Chocolate room Couverture* (1994), she also uses several similar looking individual pieces which are placed side by side such as used in the sugar piece *To be titled* (2003-2013). Gallaccio uses visual homogeneity in some of her works to draw attention to the actual matter of the work rather than its form.

Visual homogeneity as a creative strategy however works more efficiently when used in conjunction with an effort to amplify the intensity of those senses as is discussed below in Strategy 2. The next section discusses the strategy of *Accentuating non-visual senses*.

7.4.2 Strategy 2: Accentuation of the non-visual senses

The process of accentuation simply involves intensifying in order to heighten perception. Increasing the intensity of smell taste and texture enables them to become perceptible even amidst visual elements of a work.

In the work *Sensorama* (2013) for instance, accentuation of the senses was explored through the use of large fabric sheets. Using large sheets increased the surface area with which chocolate could be covered. The larger the area covered with chocolate the greater

the intensity of the smell emitted by the work. As the sheets were also large enough they easily covered the whole walls creating a walk-in interactive space. With the work being partially enclosed, the smells tended to be more intense within the semi-surrounded space.

The latest works of Sam Bompas and Harry Parr demonstrate other ways in which food flavours are made perceptible through accentuation. In their pieces *Zigguart of flavour*(2010), *The Guinness tasting rooms* (2013), *Fruit weather* (2013) and *States of flavour* (-2013) smell and taste are placed at the epicentre of the appreciative experience. In *Fruit weather* (2013) for instance, Bompas and Parr used humidifiers to diffuse fruit flavoured vapour into the air of a confined transparent structure. In *Fruit weather* (2013) the vapour was intense enough to taste the foods through an accumulation of droplets. A similar technique was used in *Guinness tasting rooms* (2013), where humidifiers were used to constantly emit the flavours of Guinness into the tasting room (see Figure 7.4.2a). Humidifiers transform flavours from liquids into gas, enabling them to disperse in the air, so that the audience becomes fully immersed in the work by both breathing and tasting the air. The perceptibility of such works become unavoidable, enhanced through the immediacy of the experience.



Figure 7.4.2a Sam Bompas and Harry Parr (2013) *The Guinness tasting rooms* (2013). Guinness Storehouse, Dublin. Photo credits: Donal Murphy



Figure 7.4.2b Sam Bompas and Harry Parr (2013) *Fruit weather*. Moscow at the Garage Centre of Contemporary Culture. Photo credits: Garage centre of contemporary culture and Sam Bompas

There are certainly various other ways in which accentuating the senses can be explored, however in the works cited here *Liquid foods* (2011), Guinness tasting *rooms* (2013) and *fruit weather* (2013) all involve a process in which there is detachment from the original food form. The dissociation from the visual form of the foods used is applied in order to encourage the use of other senses in the process of appreciation. Through accentuating the senses, their perceptibility is increased because their presence and intentional use becomes more and thus reducing the likelihood of overlooking them.

Accentuation through visual dissociation is similar to the process of denaturing visual forms discussed in the next section. *Visual ambiguity and denaturing visually identifiable forms* is the next strategy to be discussed.

7.4.3 Strategy 3: Visual ambiguity and denaturing visually identifiable forms

Denaturing visually identifiable forms is the process of reducing the recognisability of visual elements by stripping them of their natural form and presenting them in a state in which it becomes difficult to rely on vision for appreciation. The purpose of reducing the recognisability of visual elements is to enable one to use other senses in the process of making sense of the artwork. It has been observed through the feedback obtained of the experiments that: when recognisability is obvious then there is no extra need to use other senses in order to confirm what is already apparent. So in order for the audience to go beyond visual appreciation, there needs to be the triggering factor of visual uncertainty, attraction, intrigue or doubt. It is closely related to creating visual homogeneity which also

to some extent renders understanding solely based on visual perception challenging, however it differs from it at the level of form. While both visual homogeneity and denaturing visual forms both strive to reduce the recognisability of food: Homogeneity is directed towards reducing recognisability by creating uniformity [through their colour or form by making them appear similar, it involves comparison]; while denaturing reduces recognisability by physically modifying food's form [by stripping the means one ordinarily has to recognise the foods visually. It includes cutting, mashing or the use of any other technical, biological or chemical means]. Both strategies can also be used together.

Visual ambiguity and denaturing visual forms follow a similar process taken in *Liquid foods* (2011) in which there was no possibility to recognise the foods used through sight alone.

Denaturing food can also involve presenting foods that are normally identified in their solid state in powder, liquid, or gas form, or vice versa. Bompas and Parr are notorious of their use of foods transformed into vapour as seen in several of their works: *Alcoholic architecture*; *Ziggurat of Flavour*, 2010 ; *Fruit weather*, 2013; *The Guinness tasting rooms*, 2013; *States of Flavour*, 2013; *The flavour conductor*, 2014; and *Multisensory fireworks*, 2013-2014. Similar to *Fruit weather* (2013), in their work *Alcoholic architecture* (2009) for instance they transformed gin and tonic into vapour and filled up a built structure with the breathable alcohol. Stepping into the space automatically meant ingesting the alcoholic vapours creating a heightened sensory experience in which the audience is literally immersed in the taste and smell of the alcohol. In this work a combination of visual denaturing and non-visual accentuation is employed.

Denaturing the visual can also be seen in some of the flux meals created by Maciunas, in *Landscape* (2005) by Hinter and Bacher and also in most of Maki Ueda's smell pieces. In the

flux meals and in *Landscape* (2005), distillation was used in order to separate the flavours of food from the food itself by boiling the food then collecting and cooling the vapours emitted. In these cases the flavours are retained in an otherwise colourless liquid and therefore all visual signifiers that would otherwise indicate the nature of the foods used become lost. It thereby impels one to taste and smell the liquid rather than to simply look at it. Denaturing is also one of the 5 steps indicated by Maki Ueda in the process of extracting smells from materials (cf. all steps in section 7.3.2).

Certain times however, the reluctance to opt to use taste, smell or touch in a work may be due to factors relating to fear and appeal, next in discussion is the way this has been overcome. *Tactful agreeableness and the surprise effect* is the next strategy.

7.4.4. Strategy 4: tactful agreeableness and the surprise effect

There needs to be an acknowledgment of the reluctance that may come in relation to consuming a food-based work. While it may be easy to avoid the appreciative reluctance of an audience when dealing with smell - due to its invasive nature-, it may however not always work with taste or touch.

It would be difficult however to encourage the appreciation of a work based on smell or touch if there are obvious visual and olfactory indications of its disagreeableness. Kristeva (1982) talks about food abjection as demonstrated by a fear for things that are suspected to cause bodily harm, defilement, ridicule or transgress beliefs. Even though she does not discuss food-abjection as a property of food per se [but rather of the perception of it], certain foods are more likely to cause fear or disgust than others [i.e. foul smelling foods,

visually displeasing foods]. In such cases the problem arises when the artist also requires such a work to be touched or tasted.

Artists have developed ingenious ways to encourage the audience to taste their work through a combination of disruption of the ordinary and an effort to make the experience nice, at least in order to obtain an initial tasting. Koizumi's NY flavours (2007-2010) used Ice-cream as a means to encourage tasting. The agreeable notion of the image of ice-cream - as a fun, sweet food - enables her to attract members of the audience to taste her work. In addition to the ice-cream concept, she uses flavours which disrupt the classical conception of custard-based ice-cream. Attention to taste in her work is therefore both a matter of visual presentation and the unexpectedness of the particular tastes.

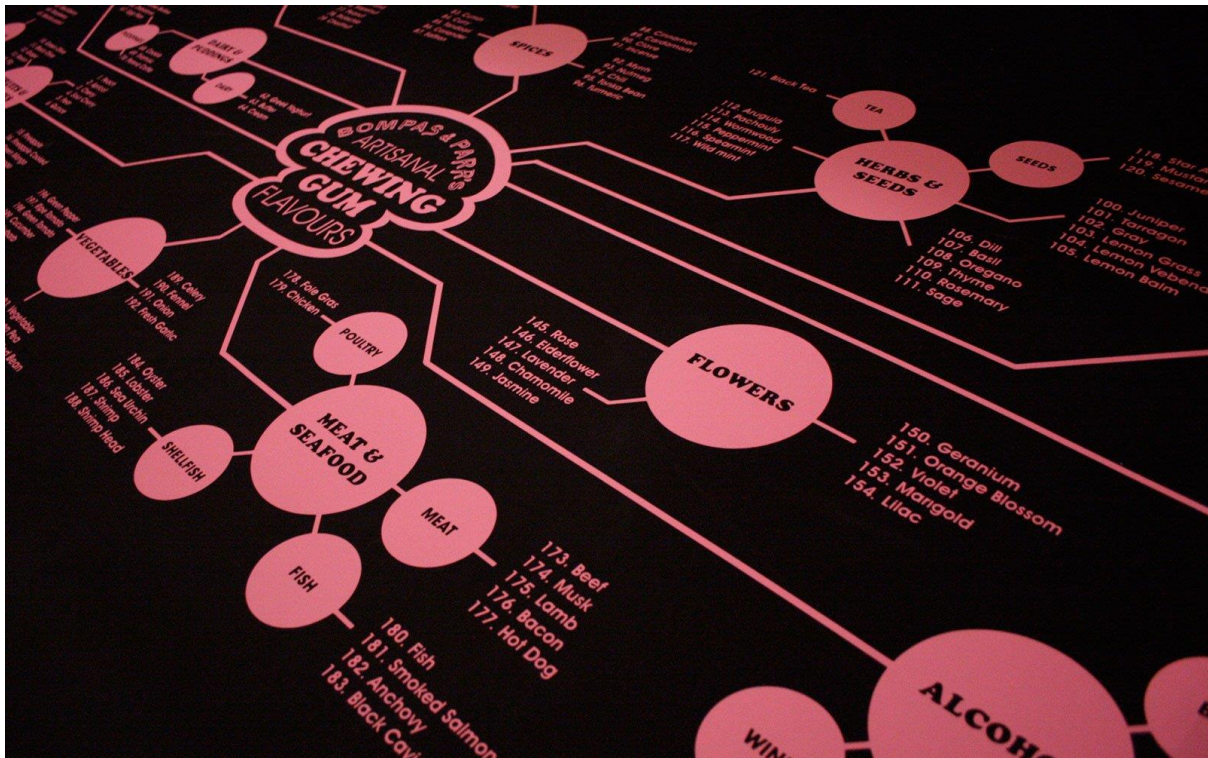
Another interesting way of approaching the issue can be seen in Bompas and Parr's *Artisanal chewing gum factory*, 2010. The work was a participatory piece, proposed to the audience was the possibility of choosing their own flavours and making their own chewing gums, within a mall space turned into a chewing gum factory. The playful and pleasant nature of the activities and the food type chosen contributed to enabling an interaction with the work through taste.



Figure 7.4.4a Sam Bompas and Harry Parr (2010) *Artisanal chewing gum factory*.



Figure 7.4.4b Sam Bompas and Harry Parr (2010) *Artisanal chewing gum factory*.



Figures 7.4.4c Sam Bompas and Harry Parr (2010) *Artisanal chewing gum factory* (details)
Photo credits figures 7.4.4 a; b; c: Anne Charlott Ommedal

Creating works that are playful, visually agreeable or nice smelling in order to encourage appreciation through taste or touch can only work if the general idea enables such an endeavour. An application of visual or olfactory agreeableness to a work cannot be done at the expense of subverting the intended meaning of the work.

There are cases where the artist deems that visual involvement is not necessary in the work, in those cases alternative strategies are used. The next strategy to be discussed below is the use of *Visual concealment*.

7.4.5 Strategy 5: Visual Concealment

Visual concealment is the process through which there is an intention to prevent the audience from seeing certain visual aspects of the work by placing them out of view. A complete visual concealment would involve blindfolding the audience or exhibiting work within a dark room such that visual elements are reduced to the very minimum.

Partial visual concealment is quite similar to visual denaturing in the sense that only part of the work is perceptible. However the difference lies in the manipulative process: while visual denaturing involves a mechanical intervention on the food itself to render it less recognisable, visual concealment involves an intervention around the food, by means of intervening within the environment in which it is presented or on the person appreciating the work.

Siegfried Saerberg (2007) acknowledges the rising trend of dining-in-the-dark events organised by artists and restaurants since the early 1990's. Artist Michel Reilhac is often named as one of the founders of the concept in his theatrical work presented at the Avignon Art festival in 1993 which explored the link between darkness and dialogue. In eating-in the dark experiences, normal sighted people (for the majority) forsake their sense of sight for the duration of a dinner. The motivations for doing so may be varied, however the act itself places the participant at a position of visual disability forcing them to consciously seek and be attentive to the other sense.

Partial concealment is one of the strategies used in experimental work *Insert and touch* (2011). It involved concealing the foods used such that they can only be experienced through touch. In this work only the visual aspects of food were concealed however there

were still visual aspects to the work such as the containers used. Concealment is a radical approach towards drawing attention towards taste, smell and touch. In Jennifer Rubell's work *Drinking paintings* (2011) she uses a combination of visual homogeneity and concealment strategies. The work consisted of several large blank canvases with a tap that would dispense different drinks when opened. The actual drinks however were concealed behind the canvases such that one was not able to see what the drinks looked like before serving oneself. The taps served a variety of drinks such as Rum and coke, scotch, whiskey, wine, water, lemonade, herbal tea and others.

In *Drinking paintings* (2011) or in *Insert and touch* (2011) visual concealment is a way to avoid visual distraction during appreciation through reducing the influence the visual aspects of the food may have in appreciation. It thereby enables the audience to search for meaning in other sensory aspects of the work.

The next and last strategy is the use of *Engagement directives*.

7.4.6 Strategy 6: Engagement directives

Engagement directives are intervention strategies that are integrated within a work or used alongside it to help in directing the audience to the form of engagement required. It includes the use of verbal invitations, visual signs [such as arrows], written instructions, titles, audio / audio-visual description, physical demonstrations and others. Engagement directives assist the audience in developing understandings by guiding them into a mindful engagement with the work. It reduces the possibilities for an overlook of taste smell and touch and in consequence it also reduces the likelihood for the work to be misread. When

there is the articulation of what one needs to do, an awareness is developed of the elements present within that instruction.

In the works *Insert and touch* (2011), *Delight* (2012) and *Sensorama* (2013), the engagement directive included verbal invitations. The audience members were informed that they were allowed to touch [and taste the work in the case of *Sensorama*, 2013] and this helped in breaking the ordinary prohibition of touching artworks. It provided the permission for the audience to interact with the work beyond visual appreciation.

In Scannavini, Bacher and Hinter's work *Matter* (2005) for instance (cf. section 3.5), the engagement directive used was in the form of a video, presented alongside the food arrangement. The work explored mouth-feel. It staged different foods of varied textural consistencies on a table for consumption. The video depicted a large image of a mouth chewing food. Through the use of the video, the audience were provided with a clue concerning the engagement required and the sensory aspect that was of interest in the work.

In the next section some of the strategies developed are used for the creation of a last piece of practice.

7.5 Final practice

Exploring the senses and their perception has been the aim advanced within the experimental pieces. However, in order to make a piece that goes beyond the experimental stage, the work needs to embody the 'aboutness' typical of artworks (Danto, 1981). This section marks the second phase of the practice where the intention is no longer limited to

exploring how a Somaesthetic-mindful awareness can be obtained through practice, but rather to use the directed attention in order to achieve a certain line of interpretation.

In this final practice therefore, beyond using some of the strategies drawn out, the intention of the work was to use the sense of taste, smell and touch as a medium of meaning. Both works made within this series used the attention created towards taste, smell and touch as a way to infer to deeper meanings.

Taste in particular has been one of the under-utilised senses in relation to meaning. Some of the few recent works that have explored taste in a similar sense include Koizumi's *NY flavours* (2007-2010), Bacher and Hinter's *Landscape* (2005) and Bacher, Hinter and Scanavinni's *Matter* (2005).

One area that is showing great potential to be used within practice is the link between taste and memories as is apparent from literature. This link is strongly depicted in the book *Remembrance of things past* by Marcel Proust in which he narrates an instance at a coffee shop where he tastes some tea and a piece of madeleine cake. At that very moment memories of his childhood in Combray flood in, precipitated by the delicate flavours of food's that marked a moment within his lifetime (cf. section 4.1.1).

In a similar way, in this last piece, the link that exists between food and memories was explored by re-appropriating Proust's story to the cultural context of the artist-researcher's childhood. Having grown up in the Lake town of Kisumu among the Luo tribe of Kenya, certain food smells and tastes marked her childhood, they related to smells of places and of instances often repeated enough to remain ingrained. One example would be the smell experienced when entering her grandmother's kitchen which was not a unique smell typical

of her grandmother but rather a smell typical to the kitchens of an older generation of women who preserved food in the traditional ways of drying, smoking and in calabashes. Since the preservation process is tedious and requires a certain drying skill, most of the younger generation have not learnt the skills, preferring modern methods of preservation for their efficiency and facility of use. The impact of this is that there are certain smells that become ingrained to places and people: testifying about the generation, value, lifestyle and skill gap that divides the people in the location where the smell can be identified from the person experiencing the smells. . The smells of fish, meat and dairy when preserved traditionally become linked to the villages in which they are much more abundant, and more so linked particularly to the kitchens within which they are made.

In a similar way, there are many other smells that distinguish moments and places, being so ingrained in one's mind that years later when smelling similar scents, one is reminded of that instance or place. This work has a narrative role of taking the audience through smells and tastes that are representative of the researcher's childhood with the hope that the smells would trigger metanarratives of their own experiences. The work was exhibited in two different venues to two different audiences. One of the works was presented in the UK to an audience who do not necessarily share a common cultural background as the researcher and are not particularly able to relate to the smells in a similar way as she does. The other part of the work was exhibited in her native town of Kisumu, where the majority of the audience have a shared cultural upbringing and were more disposed to relating the work to their own childhood memories. Both works maintained the same narrative but the mode of presentation and appreciation was modified to fit the audience and the venue. So even though the two works looked different (one using canvases and the other using wall

mounted trays) both works adopt the same title *After Proust's Madeleine* and both explored the issue of memory through smell. The works are here discussed in order of the argument rather than in the order in which they were exhibited. The first work to be discussed is the work exhibited at the Bessant gallery, UK.

In the first work, visual concealment and accentuation of smell were used as the leading strategies. The work consisted of several canvases impregnated with foods. Most of the foods used were strong in odour and emitted smells that mixed with each other within the exhibition space. In order for one to perceive the particular smell of each canvas, one needed to smell the canvas rather than the space in between the canvas. The scent space in between represented the agglomeration of the various individual memories into one scent with various undertones.

In order to conceal the foods used to paint the work, the canvases were turned so that that the painted surfaces faced the wall. In a similar way as in the work *Insert and touch* (2011) , an effort was made to conceal the visual aspects of the food used. However the visual aspects of the work were not entirely eliminated as the audience still had a visual reference in the frames, despite not seeing the actual foods.

Using uniformly looking canvases with no visible paintings created also some degree of visual homogeneity in that all the canvases were cream white but it was just possible to distinguish a slight pattern of translucency [in certain pieces more than others] as the foods began to seep into the fabric (cf. details in figure 7.5b).



Figure 7.5a Evelyn Nyangiro (2014-2015) *After Proust's Madeleine*. The Bessant Gallery. Canvas and food.



Figure 7.5b Evelyn Nyangiro (2014-2015) *After Proust's Madeleine*. The Bessant Gallery. Canvas and food.

Concealment in *After Proust's Madeleine* (2014-2015) as in other concealment works discussed within this thesis (cf. section 7.4.5) draw attention to the non-visual motives of the work and the desire for it to be appreciated through other senses. However as there is the habitude of firstly appreciating a work visually before moving on to non-visual aspects, such works can discourage engagement as there is a form of visual emptiness to it. In the work *Insert and touch* (2011) though the foods were concealed, the unusual form of the coconut bags helped in visually drawing the audience to the work before understanding that the work is mostly about the foods within the containers rather than the exterior form of the bags. In order to appreciate works that heavily involve concealment there is the additional need to keep the audience interested through the involvement of other visual (audio or audio-visual) factors that serve as a means to attract them to the work (cf. section 3.5 for the example of the use of audio-visuals in Matter, 2005).

The second part of the exhibition *After Proust's Madeleine* (2014-2015) was exhibited at the Little Art Gallery in Kisumu, Kenya. It used a different mode of presentation from the first piece. In this part of the work, visual ambiguity, presentation directives, tactful agreeableness and accentuation of smell and touch were used as strategies.

Grandma's kitchen was one of the individual pieces made as part of the 5 piece work made for the exhibition. The other pieces included: *Break time with Pauline*, *It is the determined one who reaps*, *A walk through Milimani* and *The miracle concoction*.



Figure 7.5a Evelyn Nyangiro (2014-2015) *Grandma's kitchen*. Dried fish, curdled milk and ghee on tray. The Little Art Gallery, Kisumu, Kenya.



Figure 7.5b Evelyn Nyangiro (2014-2015) *After Proust's Madeleine* (Full view)

In this work, an effort was made to minimise the possibility of identifying the food's used by sight alone by blending the ingredients to either a powder form or to paste consistency.

Each piece could be tasted and complimentary foods such as crackers, mango pieces and lemon were placed on the pedestals to be used to swipe the works in order to taste them.

The intentional use of pedestals and visual frames (the trays) was aimed at taking over the visually powerful symbols of 'distanced' appreciation by suggesting a more proximal use through engagement with the work.

In this work, in addition to enabling the audience perceive it through taste and smell, there was also the desire for them to be able to identify with the researcher's childhood narrative. Being conscious about the geographical context in which the work was exhibited, there was the expectation that the cultural similarities between the audience and researcher would enable them [the audience] identify similar narratives in their childhood based on the smells and tastes of the foods exhibited. Exhibiting the work in Kisumu therefore became very important for this piece of work.

The title of the individual pieces played a great role in enabling readings of the work. It helped in guiding the audience to develop relevant interpretations of the work as it emphasised that the work was referring to something beyond its taste. Most of the audience members would look, smell, touch, taste then look at the title in that order. Most members of the audience could easily relate to the pieces titled *Grandma's kitchen*, *A walk through Milimani* and *The miracle concoction* as they were works that addressed places and a culture that they were familiar with. The other works: *Break time with Pauline* and *It is the determined one who reaps* had less of a distinct cultural aspect them but rather were more

specific to the researcher's personal memories. The reactions to the last two pieces were quite varied.

In comparing the exhibition of the work in the UK and the one exhibited in Kenya, it is apparent that the cultural context of the work is an important aspect when using food's taste, smell and touch as a means for deeper meaning. Meanings of taste, smell and touch of food are culturally dependant and work best within the cultural frames where they can be identified.

7.6 Creative strategies and Mindful attention

The practice set out to understand through making, the process through which attention is drawn towards taste, smell and touch. The purpose has been of increasing the possibility for food's taste, smell and touch to be apparent in artworks in order to enable the audience to make interpretation based on the senses used by the artists as the source of meaning. The measures outlined in Chapter (6) all had the same purpose of facilitating the appreciation of taste smell and touch through Mindful appreciation. The measures were drawn out as including: keen observation; a focus on the soma; thinking beyond the functional aspects of food; becoming conscious of the appreciative context [in terms of the engagement required]; and developing receptiveness in order to find deeper meanings in the works (cf. section 6.5).

The appreciative measures can be summarised as addressing 1) The difficulty to perceive beyond what is known/apparent to us [based on experience, education, habitude etc.]

2) The difficulty to perceive what is not clearly apparent 3) a general lack of knowledge on how to engage with such works.

These issues have been addressed by the creative strategies in the following ways:

1. The strategies of creating visual homogeneity, visual concealment, visual ambiguity and denaturing visually identifiable forms responded to the challenge of perceiving taste, smell and touch beyond that which is apparent to us. These strategies addressed visual habitudes in the everyday and in art appreciation that has contributed to the difficulty of focussing on food's taste, smell and touch in artworks. By reducing the visual recognisability of food, the strategies provide the necessary space for the audience to use their other available senses in the process of appreciation. Many of these strategies do not demand the elimination of visual aspects [apart from total concealment], instead they propose that a certain control of its influence be made in order to reduce the possibility of meaning to be read mainly through them [visual aspects]. The strategies of visual homogeneity, visual concealment, visual ambiguity and denaturing visually identifiable forms cater for the Mindful appreciation measure of keen observation.
2. Tactful agreeableness and the surprise effect as a strategy uses that which is apparent to us in a manner such as to attract /intrigue the audience. It works at the level of food's presentation through the use of known or intriguing signifiers that are tailored to create a positive reception of the work and encouraging engagement [i.e. the use of the ice-cream stall and tub in Koizumi's case]. This Strategy caters for the Mindful attentiveness measure of being receptive.

3. The strategy of accentuating non-visual forms on the other hand, contributes towards creating Mindful attention by increasing the intensity of food's taste smell and touch, which as a result reduces the possibility for them to be overlooked. It provides a solution to the measure of paying attention to the soma.
4. The use of engagement directive strategies deal with the difficulty for an audience to interact with a work through taste, smell and touch due to a lack of knowledge [of the nature of the work and the possibility to taste, closely smell or touch it]. It involves guiding the audience into an interaction as required in order to predispose them to developing an understanding based on the engagement. This strategy caters for the Mindful attentive measure of paying attention to the appreciative context of the work and thinking beyond food's function.

7.7 Chapter Summary

This chapter has discussed the various practical interventions taken in order to understand the process through which the perception of food's taste, smell and touch is enhanced.

Several experimental works were made that explored the various sensory aspects of food and their perception. A combination of feedback and reflection helped outline creative strategies that draw attention to taste, smell and touch in food-based artworks. The experiments enabled come to the conclusion that visual perception still seems to be a means through which artworks are approached even in artworks that do not particular use its visual aspects as the source of meaning.

The strategies drawn suggested that artworks that use taste, smell and touch intervene to attract attention to them by reducing the effect of the visual sense, increasing the intensity of the sense of taste, smell and touch, tactfully using visual signs and directing the audience through the use of engagement directives.

The creative strategies helped in addressing the appreciative measures drawn out in Chapter (6) that were to enable a Mindful appreciation of taste, smell and touch by providing solutions to the difficulties linked to perception and engagement with such works.

The figure below (cf. figure 7.7) summarises the attentive measures addressed within the creative strategies.

PROBLEM	ACTION NECESSARY OUTLINED IN MINDFUL APPRECIATION	SOLUTION PROVIDED BY CREATIVE STRATEGIES (in order to enable a mindful appreciation)
PERCEPTION Difficulty to perceive beyond what is apparent (visually)	<ul style="list-style-type: none"> - Keen observation - Being attentive to the somatic inner-outer environments 	<ul style="list-style-type: none"> - homogenize, denature, conceal, and render food unrecognisable visually.
PERCEPTION Difficulty to perceive food's taste, smell and touch	<ul style="list-style-type: none"> - Keen observation - Being attentive to the somatic inner-outer environments 	<ul style="list-style-type: none"> - accentuating food's taste, smell and touch
ENGAGEMENT Difficulty to think beyond everyday engagement with food	<ul style="list-style-type: none"> - Thinking beyond function 	<ul style="list-style-type: none"> - Using engagement directives
ENGAGEMENT Difficulty to engage with work due to lack of knowledge about the nature of the work.	<ul style="list-style-type: none"> - Being conscious of the appreciative context 	<ul style="list-style-type: none"> - Using engagement directives
ENGAGEMENT Difficulty to engage with works (motivation)	<ul style="list-style-type: none"> - Cultivating receptiveness 	<ul style="list-style-type: none"> - Using Tactful agreeableness and the surprise effect

Figure 7.7 Creative responses to the attentive measures outlined in section 6.5

The table has provided a summary to the way in which the creative strategies derived from the practice can help in enhancing a mindful appreciation of food's taste, smell and touch by comparing the strategies to the appreciative measures outlined in Chapter (6). It also indicates the wider problem related to perception and engagement with food's taste, smell and touch in artworks.

Next is the conclusion chapter.

CHAPTER 8: CONCLUSIONS

This chapter provides a conclusion to the research; it reviews the research questions and explains how they were answered. It also outlines the outcomes, contributions, limitations and the potential for future practice.

8.1 Research summary

The thesis examined several issues concerning the appreciation of taste, smell and touch in food-based artworks. It began by distinguishing the differences that exist between food-based artworks that explore taste, smell and touch as medium and other food based artworks (cf. section 3.5). The difference was defined as relating to the role assumed by taste, smell and touch in a work. In accordance with Raviv's (2010) definition of artistic medium, taste, smell and touch are only understood as artistic medium when there is a purposeful intention made by the artist to use these senses as the main means through which a deeper form of understanding is enabled (cf. section 1.3). This means that where food's taste, smell or touch exist as a result of the material used, but are not purposefully used as the main source of signification, then even though they are present in a work, they cannot be considered as the artistic medium of the work. Explaining the difference between food-based artworks that used taste, smell and touch as medium was important because it enabled identify the types of food-based art works that the research addresses.

The under development of discourses that cover what it means to appreciate food-based art practices when meanings are attached to taste, smell and touch informed the theoretical

focus of the research (cf. section 1.3) . Even though there have been current developments in terms of multi-sensory discourses, the particular practice of taste, smell and touch as expressed through eating in the context of art has still not been widely addressed theoretically (cf. section 1.3). This argument was supported by writers such as Raviv (2010) and Alisauskas (2010) who both agree that there is a lack of knowledge concerning the appreciation of food-based art practices. This thesis has argued that in order for there to be a development in the way food-based art practices are understood, the meaning of appreciation in the context of food's taste, smell and touch needs to be investigated (cf. section 1.3).

A critical methodology was used as the overriding approach taken within the research, for its ability to accommodate the new. It provided a means through which to introduce and discuss the new food practice (cf. section 2.1). With the use of *Ideology critique* as method, the research has explained how these new forms of practice differ from other food-based practices and why the available discourses ordinarily used for the discussion of food in the context of art are not sufficient in discussing the various angles of this practice (c.f. section 3.5).

Pragmatic Somaesthetics was used as the lens through which to examine the appreciation of taste, smell and touch (cf. section 2.4.2). It suggested the body as the site of appreciation thereby advocating for a greater attentiveness towards it. Pragmatic Somaesthetics also provided attention to the body with the purpose of heightening performance and abilities necessary for both appreciation and practice (Shusterman, 1992). In addition to Somaesthetics, Langer's Mindfulness was also used as an additional theoretical lens. It

complimented Somaesthetics by directing attention also towards one's environment and to one's actions within that environment (Langer and Moldoveanu, 2000) (cf. section 2.4).

The concept of attentiveness was identified as a key determinant in both art appreciation and in practice. A theoretical examination of attentiveness was made by considering the role it has taken within aesthetic attitude discourses (cf. chapter 6). *Concept analysis* was used to examine what attentiveness means in the context of food-based art, by subjecting it to the additional angles provided by *Somaesthetics* and *Langer's Mindfulness*. *Concept analysis* was chosen as it provided guidelines through which to make an in-depth analysis.

The concept of attentiveness was discussed as a major concern within practice, in the sense that the use of food's taste, smell and touch require that artists consider ways in which to draw attention to those sensory aspects (cf. chapter 7) This has been because taste smell and touch are less naturally solicited as a means of knowing and so when artists use them as medium there is the necessity to find ways in which to make them apparent.

Food-based art practices that use taste, smell and touch as medium were put into context through tracing the development of the wider body of food-based art practices. The thesis examined the different food-based practices including: the metaphorical use of food in the Dada movement (cf. section 3.1), its militant use in the Italian Futurist movement (cf. section 3.2), its experimental use in Eat Art and Fluxus (cf. section 3.3) and its use as a social form of practice in Relational works (cf. section 3.4). In discussing the different forms of practice, the reasons for their use were examined in order to differentiate them from the food practices that explore taste, smell and touch and specify their nature (cf. section 3.5). The following works were identified as relevant to the interest of the research, the works included: Koizumi's NY flavours (2007-2010), Matter (2005) by Scannavini, Bacher and

Hinter, Landscape by Bacher and Hinter, Food4Walk (2005) by Tolaas and Scabin, several food-based works by Maki Ueda and also many food-based works by Bompas and Parr.

In order to establish the potential of food's taste, smell and touch as artistic medium, each of the senses were examined independently. Artworks that explored the different senses were also mentioned and discussed under each sense. It was argued that aesthetic discourses still seem to struggle in placing taste, smell and touch at a position of importance (cf. section 4.2). The issue of taste, smell and touch to be widely recognised theoretically as a valid artistic medium was addressed. Telfer's (1996) conclusion that food can only be a 'lowly art form' was dismissed within the thesis as based on a lack of knowledge relating to the nature and the deeper use of food and eating within art. It was also argued that the rejection of food as a valid means of art expression was representative of the wider issue of the lack of knowledge associated to such works in terms of their appreciation and making (cf. section 4.2).

The scepticism about food and eating as an art form by Telfer also came as an oversight of the role taste, smell and touch have to play in the process of meaning making. The issue of meaning in food-based artworks was discussed as an important part of distinguishing food-based artworks, between those in which taste, smell and touch only exist as a result of the material used from those which use them to explore deeper meanings (cf. section 5.1). The thesis also examined the types of meanings that can be generated through taste, smell and touch and the authorial position of the artist in relation to intended meaning and multiple interpretations. And finally, phenomenology which presents one of the embodiment discourses currently available was examined and the issue of meaning making within phenomenology was raised. In accordance to Shusterman's (2008) observations, it was

argued that existential phenomenology reflected in Merleau Ponty's writings, hold a promise for rich somatic awareness through the acknowledgment of the existence of pre-reflective knowing [unlike the other variants of phenomenology]. However, it has been overly inclined towards experiential modes of knowing at the expense of meaning making through conscious reflection (cf. section 5.5). The research argued that the separation between experiential knowing and conscious thinking is problematic for works that use taste, smell and touch, since it is through attaching meaning to these senses that they begin to exist, independently as an art form. It was therefore argued, in light of Shusterman and Dewey's views on understanding, that in order to develop an understanding of food-based practice, a complex mix between a phenomenological appreciation and a hermeneutic reading is required [rather than the proposition of hermeneutic phenomenology]. This was because even though the immediate experience as proposed by existential phenomenology is necessary in order to grasp the sensory propositions offered through taste, smell and touch, such an approach is incomplete in itself. Therefore for one to develop a deeper understanding of a work, one must go beyond one's initial experience by interpreting it and *Somaesthetics* provides the dual attention to body experience [conscious and less conscious experiences] and thought.

The experiential and interpretive approach required for the appreciation of taste, smell and touch in food based practices was further expanded through the examination of what this form of appreciation would consist of in more concrete terms. The concept of attentiveness was traced in appreciative attitude discourses (cf. section 6.2). In discourses of disinterest, attentiveness was seen as something that refers to dissociation from self and a centred focus on the object of appreciation. The argument developed was partly opposed to the

disinterested attitude, in the sense that, it proposed that attentiveness to taste, smell and touch in edible works required a focus on self and one's body to the extent that one remains conscious about one's involvement [in order to avoid approaching a work with functional interests].

The benefits of paying attention to the soma were identified as relating to the improvement of perceptual acuity (Shusterman, 2008 pg. 2), ability to escape from unreflective forms of behaviour and improve embodied experience (Shusterman, 2008 pg. 6) (cf. section 6.3). The cultivation of somatic and mindful attentiveness was argued therefore as a necessary condition for the perception and engagement with food's taste, smell and touch.

The thesis came to the conclusion that a Somaesthetic-mindful attentiveness needed to embody aspects of attentiveness already laid out within aesthetic attitude discourses in addition to the attentive focus provided by Somaesthetics and Langer's mindfulness (cf. 6.3; 6.4). The Somaesthetic-mindful attentiveness was outlined as including: a conscious perception of one's body and its environment through keen sensory receptivity; a focus on one's senses, feelings, bodily reactions and thoughts developed through it; the capacity to distinguish contexts and adapt one's appreciation in relation to the work at hand; and also to develop and maintain a positive attitude towards new forms of practice (cf. section 6.5).

There was the acknowledgment that creating this form of mindful awareness was majorly the responsibility of the artist (cf. chapter 7) . The practice conducted within the research was a means to explore ways in which to create this heightened awareness in the audience through artworks. *Reflexivity* was used as the main method used for the practical part of the inquiry. Notions of mindfulness were identified within reflexivity in the action of learning through experience which requires one to be attentive to one's actions and reflect upon

them in order to improve one's practice (cf. section 7.2). The attentiveness to experience allows one to learn from mistakes and past assumptions with the purpose of making artworks that embody [in a more efficient way] the desired attention. It involved using the experience of making as a means through which understand how to enhance the perceptibility and engagement with food's taste, smell and touch.

The practice was conducted in two parts: the first part examined how to create attentiveness while the second part examined how attentiveness can facilitate deeper readings of a work. The first part of the practice restaged and re-examined some of the creative processes taken by artists. By adapting some of the ways in which the artists focused on taste, smell and touch, it was possible to identify the challenges and opportunities associated with taking such an approach (cf. section 7.3). In the core of the issue was visual orientation, and so the practice consisted of finding ways in which to either reduce the impact of visual elements or find ways in which taste, smell and touch can co-exist and still be perceptible in order to raise a Somaesthetic/mindful awareness necessary for appreciation. A number of experimental pieces were made that explored various sensory aspects in order to understand their perception.

As a result of the experimental pieces, and in conjunction with a discussion of other artists' works, a list of practical strategies was drawn up for the construction of artworks that draw attention towards taste, smell and touch. The list of strategies was a starting point and is open for future additions. Each strategy can be used in conjunction with others. The creative strategies provided a means of translating the attentive appreciation measures within practice (cf. section 7.4 for details on the strategies).

8.2 Outcomes

This thesis set out to respond to two main research questions (cf. section 1.3). Each of the questions is examined independently and the responses provided within the thesis are discussed.

8.2.1 Appreciation through taste, smell and touch

The first research question was concerned with understanding what it means to appreciate food-based practice that use's taste, smell and touch as a means of inferring to deeper meanings. The sub-questions expanded the layered issues contained within the question. Sub-questions (SQ1.1 and SQ1.2) examined how food-based artworks that explore taste, smell and touch as artistic medium are distinguishable from other edible food-based artworks and what is required for the appreciation of a food-based artwork through taste, smell and touch.

The distinction of food-based artworks that use taste, smell and touch as medium from other edible food based practices was identified as specific to the sensory aspect used by the artist for expressing meaning. In other words, for edible works in which taste, smell and touch are used as artistic medium, the deeper meaning of the work is enabled through taste, smell and touch. Using any other form of appreciation that ignores the fundamental role of the Soma – in its inner and outer environments - as the site and means for appreciation, results in an insufficient understanding of the deeper dimensions of meaning that food's taste, smell and touch are used for. It has been argued within the thesis that Shusterman's Somaesthetics and Langer's theory of Mindfulness provide the additional somatic attentiveness and mindfulness required for the perception and engagement with

food's taste, smell and touch in the context of art. So in order for an audience to appreciate a work through taste, smell and touch there needs to be an intentional focus on one's body, mind and the experience of the artwork. It is the somatic and mindful attention that enables perception and engagement by enabling one to notice aspects of a work and sensations that might otherwise remain unnoticed.

The discussion of attentiveness in appreciation led to the articulation of measures that outline the conditions necessary for the appreciation of food's taste smell and touch. The measures outline the conditions of attentiveness, which elaborate the higher level of consciousness typical of an appreciation through taste, smell and touch. They involve the following:

1. Abandoning a functional approach towards food in food-based artwork [in the sense of being overly preoccupied with fulfilling appetite and remaining at superficial appraisals of the work based on the taste, smell and touch rather than using the experience to develop deeper meaning from it].
2. Discerning fine distinctions through keen tasting smelling and touching.
3. Focussing on the soma and its environment. It involves being attentive to bodily sensations, feelings, reactions and transformation during appreciation. The focus is extended to both the external bodily environment in which the artwork is situated and also to the inner bodily environment during eating and ingestion.
4. Distinguishing different contexts in order to discern the type of work one is appreciating.
5. Maintaining a positive and receptive attitude during appreciation.

The appreciative measures helped in elaborating the nature of the perception and engagement required in these works. The measures can be used as a guidance to enable the audience/art historians/critics to understand what is involved in an appreciation through food's taste, smell and touch by providing measures that address the issues that have hindered its full development. The appreciative measures are geared towards breaking mindless forms of engagement with food by insisting upon an attentive awareness in accord with Shusterman's Somaesthetics and Langer's Mindfulness theory.

Since food-based artworks that explore taste, smell and touch are not yet fully developed by a large number of artists and it is expected that the audience may not have the knowledge of how to relate to these works. The guidelines therefore also serve as a means for artists to rethink their practice with the appreciative measures in mind.

8.2.2 Developing food-based practice

The second research question set out to examine how appreciation of food-based practice through taste, smell and touch could be developed. It was a question that addressed practice and directly used the appreciative measures developed in the theoretical part of the research as a starting point. The research question, elaborated by the sub-questions (SQ2.1 and SQ2.2) examined how artists have dealt with enhancing the perceptibility of taste, smell and touch in their practice; and what guidance could be made to enhance a mindful appreciation of similar works.

Approaching the question from the perspective of an artist-researcher who also uses food, the practice was a means to think through the creative choices taken and available when

using food's taste, smell and touch as medium. In this effect a series pilot works were made in order to explore how to improve the perceptibility of taste, smell and touch.

The results of the pilot practice indicated that the sense of taste, smell and touch are not instinctively used in the appreciation of food-based artworks unless the audience is prompted to do so. Instead, the means by which an audience is prompted to engage with a work through taste, smell and touch occurs either when aspects of the work's materiality have attractive features or alternatively through exterior means used to draw attention to the sense of interest.

Through the practice it was possible to come to the conclusion that the visual sense, even when not used as medium, still dominated the way the audience approached artworks. And so it meant that when taste, smell and touch are used as medium there is the need to include vision [if at all] in a manner that would help in pointing towards the other senses.

It was through this process of reflecting through practice that a number of strategies were drawn out. The strategies are creative techniques used to increase the perceptibility of food's taste, smell and touch and they include:

1. Visual homogeneity: It works in artworks that have multiple pieces. It involves rendering the visual elements of the work similar in appearance as much as possible so that the art pieces cannot be distinguished easily by sight alone. It encourages the use of other senses to make sense of the work.
2. Accentuation of the sense of taste, smell and touch: it involves increasing the intensity of the smells, flavours or texture in the foods used to make them easily perceptible.

3. Visual ambiguity and denaturation: both visual ambiguity and visual denaturation strip the visual of recognisable form. It strips away the possibility to make interpretations based on visually recognisable forms [e.g. by becoming a red pure substance rather than a tomato] that would otherwise eliminate the need for one to use taste, smell or touch in the process of perception and interpretation.
4. Tactful agreeableness and the surprise effect: work together by using connotations of visual (smell and touch) elements that are ordinarily pleasant/ exciting/ intriguing as a means to encourage engagement with the work.
5. Visual concealment: involves fully or partially preventing one from viewing the object of appreciation in order to compel one to use other senses in the process of meaning making.
6. Engagement directives: involves providing direct or indirect instructions/guidance to the audience in order to direct their engagement with the work, it includes the use of visual signs, words, audio-visual elements, verbal invitations etc.

8.3 The original contribution to knowledge

This thesis makes several contributions to the discipline of fine art theory and practice, particularly to: embodiment appreciative discourses, the genre of food-based art practice and to multi-sensory practice and appreciation.

The first contribution is the introduction of the new genre of food-based art practice which consists of artworks that focus on taste, smell and touch as the main source of meaning. In previous food-based studies there has not been the intentional effort to differentiate these works from other food-based works by means of the senses explored. Raviv (2010) has been

among the few authors who have make a distinction between food-based artworks where food is used 'as medium' as opposed to 'as material', however even though she discusses taste, the examination of the use of food's taste, smell and touch was not the focus of her study. Previously discussions that mentioned taste, smell and touch within food-based artworks did so without making the distinction between works in which taste, smell and touch existed as a result of the work's materiality and in works where those senses were intentionally explored and used as the main motor of meaning. By examining food-based practices that explore taste, smell and touch as medium, a better understanding of how eating, tasting, smelling and touching food within art become an appreciative means is facilitated. Regarding eating, tasting, smelling and touching food as an appreciative means opens up possibilities for the further development of discourses that examine the body in its inner and outer environments as the site of aesthetic experiences. It also serves as a reference for artists and artist-cooks already using taste, smell, touch and eating within their works to expand their practice.

The second contribution is the theoretical lens of Somaesthetics and Mindfulness as a means to examine the appreciation of food-based artworks and guide practice. Shusterman (2008) provides that combined view of Somaesthetics and Mindfulness in his book *Body consciousness*. Even though there are precedents for the use of Somaesthetics within art practice [cf. section 2.4.1] and within culinary literature [Russel Pryba's text on gustatory taste that examined food in the everyday and as used within High cuisine] however, there are no prior studies that combine Somaesthetics and Langer's Mindfulness for the discussion of food-based art practice.

The third contribution regards the practice. The thesis outlines a change in art practice in the sense that artists using food's taste, smell and touch as artistic medium are faced with the new challenge of directing their audience in order to facilitate an appreciation based on the sensory elements explored. It involves consciously integrating within practice, measures that enhance the perception, engagement and reading of their works. Unlike the use of many other materials [that do not depend on active somatic engagement through eating and do not have a direct relationship with one's body, survival and everyday sustenance] an appreciation through food's taste, smell and touch is likely to remain mindless or alternatively it may not even occur if measures to enhance perception and encourage engagement are not put in place. In food-based practice that uses taste, smell and touch as a means of meaning, it therefore becomes primordial for the artist to be concerned with drawing the audience's attention to the sensory aspects that are of interest within the work and to encourage engagement. For the artist it means the need to develop mindful/empathetic approach towards practice in the sense that she has to constantly step into the shoes of the audience in order to evaluate the perceptibility of the senses that are of interest to her. This additional challenge within practice is addressed through the creative strategies developed within this thesis (cf. the creative strategies in 8.2.2). No similar study to date has systematically reviewed the creative processes of artists who use food's taste, smell and touch as medium in order develop ways in which to facilitate the perception and engagement with such works.

The fourth contribution is the articulation of this new form of encounter with artworks. It is an encounter that demands a heightened somatic and mindful attentiveness and the use of eating, tasting, smelling and touching as a means for gaining a rich understanding of work.

Previously, attentiveness as present within aesthetic discourses was an attention directed towards objects and one's relation to them during appreciation as demonstrated in the discussions by Sushil Kumar Saxena, Earle Coleman, George Dickie, and Jerome Stolnitz (cf. section 6.2). The inward form of attentiveness that is directed towards the visceral body sensations and reactions involved when appreciating works that transcend the outer body space and contact were not included in this form of attentiveness towards art objects. In other words the particular aspects of eating, taste and mouthfeel have not been considered theoretically as an appreciative means within art. By using Somaesthetics and Mindfulness as a lens through which to examine appreciation of food-based art practice, the research provides a means through which both the inner and outer appreciative elements involved within the appreciation of food's taste, smell and touch are covered. The attentive appreciation proposed can be applied beyond discussion on food-based practices such as to discuss other new practices that may exhibit similar concerns for internal and external body consciousness.

8.4 Limitations of the research

The attentive measures discussed in Chapter (6) have been used to elaborate the conditions required for a fruitful engagement and perception of taste, smell and touch in food-based artworks. The measures provided can be used as a means to enhance appreciation of taste, smell and touch however no additional studies were held to examine the scope and benefit for their application to a wider range of food-based edible practices. The limitations of the research therefore relate to its generalizability in regards to other food based artworks

beyond those that require an inner and outer attentiveness [e.g. in works such as Tiravanija's where eating is relational rather than appreciative].

It was observed that while the use of food's taste, smell and touch can be used to address a wide range of issues (cf. section 5.2) those meanings are often highly dependent on the cultural context in which the work is made and exhibited. The implications of the cultural-dependence of food's taste, smell and touch means that works are likely to be understood better within a similar context in which they were made. In the case where it is exhibited out of that cultural context there is the possibility that the work may result in a very different readings from that intended [this can either be of interest to the artist or not at all].

And finally, several aspects of food-based artworks were not included within the study. The work focussed on taste, smell and touch because those were the senses that were underdeveloped theoretically and in practice. It therefore meant the exclusion of sound and the larger body of visual food-based practices. Another aspect of food-based art important to address that was initially identified but later excluded because of the eventual narrowed focus on the senses is: the ephemerality of food. There are many issues relating to the ephemerality of food-based practices, their exhibition, appreciation, documentation and reproduction that may need to be further explored within a different study.

8.5 Potential for future work

One of the potentials for future studies relates the documentation of food-based artworks from the point of view of taste, smell and touch. There is currently a problem in effectively documenting and archiving this form of practice due to the ephemerality of food's materiality and also the volatility of the sensory elements of smell and taste. Further studies would therefore be necessary to inquire into ways in which the taste, smell and touch of food-based artworks could be artificially or naturally replicated or preserved for the purposes of documentation and archive. It would also be necessary to examine the implications related to such documentation, in terms of the meaning and experience of the work, health and safety issues linked to long preservation and the accuracy in which the work can be depicted.

The lack of a useful vocabulary to describe food within food-based artworks and performances as identified by Alisuaskas (2010) and Raviv (2010) has still not been addressed by available studies. Alisuaskas (2010) notes that the lack of terminologies to describe food within the art context [unlike in the culinary context] limits the possibility to engage in phenomenological research as thick descriptions typical of such research cannot be made without the availability of a rich vocabulary on food-based art.

Another area that still needs additional scholarship both theoretically and within practice is a deeper examination of the visceral and transformative aspects of ingesting food-based art. It involves examining food-based artworks beyond mouth-feel to works that strive to create deeper and delayed transformations within the bodies of the audience. It would be interesting to explore how the creative strategies articulated within this thesis can be used

in the creation of such works and examine the extent of the applicability of the attentive appreciative measures to this case.

vi. BIBLIOGRAPHY

Alexander,P., 2007. *Marcel Proust's search for lost time : a reader's guide*. Charleston : BookSurge

Alisauskas, A., 2010. Introduction. In: *Aesthetes and eaters- food and the arts*. Invisible culture issue no. 14 Winter 2010 pg. 1-7

Aristotle and Durrant , M., 1993. *Aristotle's "De anima" in focus*. London: Routledge

Ashley, B., Hollows, J., Jones, S. and Taylor, B., 2004. *Food and Cultural studies*. London and New York; Routledge

Axel, E.S., and Levent, N.S., 2003. *Art beyond sight : a resource guide to art, creativity, and visual impairment*. Art Education for the Blind. New York: American foundation for the blind

Barrett, T., 2000. *Criticizing art: Understanding the contemporary*. Mountain view, CA: Mayfield

Barrett, T., 2002. *Interpreting art: building communal and individual understandings*. In: Gaudelius, Y. and Speirs, P. (eds.) *Contemporary Issues in art education*. Upper Saddle River, NY: Prentice hall 291-300

Barrett, T., 2007. *Teaching Toward Appreciation*. International Handbook of Research of Arts Education. Liora Bresler, ed. New York: Springer, 2007, pages 639-654.

Barthes, R., 1961. *Vers une psycho-sociologie de l'alimentation morderne*. Annales: Economies, societies, civilisations no. 5, pp. 977-986

Baumgarten, A. G., 1758. *Aesthetica*. In: Hammermeister, K. 2012. *The German Aesthetic Tradition*. Cambridge: Cambridge University Press

Berghaus, G., 2001. *New approaches to theatre studies and performance analysis*. Tübingen : Max Niemeyer

Berleant, A., 2000. *The Aesthetic Field: A Phenomenology of Aesthetic Experience* .

Landscape assessment.Environment (Aesthetics)Nature (Aesthetics), Christchurch, New Zealand: Cybereditions Corporation. Available at:

<<http://site.ebrary.com/lib/wolverhampton/docDetail.action?docID=5005527&ppg=1>>.

Accessed lastly on 19/03/15

Bishop, C., 2006. In: *Socially Engaged Art, Critics and Discontents: An Interview with Claire Bishop by Jennifer Roche*. Available at

<http://doublesession.net/indexhibitv070e/index.php/root/extended-footnotes/> Accessed lastly on 05/05/2014

Bishop, C., 2012. *Artificial Hells: Participatory art and the politics of spectatorship*. London: Verso

Bourriaud, N., 2004. *Relational aesthetics*. Dijon : Les Presses du réel

Brady, E., 2005. *Sniffing and Savouring: The Aesthetics of Smells and Tastes*. *The Aesthetics of Everyday Life*, eds. Andrew Light and Jonathan Smith. New York: Columbia University Press

Brumberg, J.J., 1988. *The Appetite as voice*. In: Counihan, C. and Van Esterik, P. 1997. *Food and Culture: A reader*. NewYork: Routledge pp. 159-179

Bullough, E., 1912. 'Psychical Distance' as a Factor in Art and an Aesthetic Principle. *British Journal of Psychology* 5, no. 2: 87–118.

Bullough, E., 1995. '*Psychical Distance*' as a Factor in Art and as an Aesthetic Principle. In: A. Neill and A. Ridley (eds.). *The Philosophy of Art: Readings Ancient and Modern*. New York: McGraw-Hill.

Burger, P., 1984. *Theory of the Avant-garde*. Trans. Shaw, M.; foreword by Schulte-Sasse. Minneapolis: University of Minnesota press

Carrier, D., 1986. *Artist's Intentions and Art Historian's Interpretation of the Artwork*. *Leonardo*, Vol. 19, No. 4, pp. 337-342 The MIT Press. Available at <http://www.jstor.org/stable/1578383> Accessed lastly on 19/03/15

Carroll, N., 1999. *Philosophy of Art: A Contemporary Introduction*. London: Routledge

Carroll, N., 2000. *Art and the Domain of the Aesthetic*. *The British Journal of Aesthetics*, 40: 191–208.

Carroll, N., 2001. *Beyond Aesthetics*. Cambridge: Cambridge University Press.

Cavallaro, C., 2007. Interviewed by Cooper, A., In. CNN interview 'Cosimo Cavallaro versus Bill Donoghue'. Available at http://www.cosimocavallaro.com/html/cnn_page.html Accessed lastly 04/11/11

Cavallaro, C., 2009. CBC Radio Interview, 2009. <http://www.cosimocavallaro.com/html/ketchUp.swf> Accessed 13/10/11

Chaplin, A. D., 2005. *Art and Embodiment: Biological and Phenomenological Contributions to Understanding Beauty and the Aesthetic*. Available at <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=291> accessed 19/03/15

Classen, C., 1993. *Worlds of Sense: Exploring the Senses in History and Across Cultures*. London: Routledge

Coleman, E., 1979. On Saxena's defense of the aesthetic attitude. *Philosophy East and West* 29 (1):95-97.

Counihan, C. and Van Esterik, P., 1997/2007. *Food and Culture: A reader*. New York: Routledge

Counihan, C., 1999. *The Anthropology of food and body; Gender, meaning and Power*. New York and London: Routledge

Cupchik, G.C. ,1994. *Emotion in aesthetics: reactive and reflective models*. *Poetics*, 23, pp. 177-188.

Danto, A., 1981. *Transfiguration of the commonplace*. Cambridge MA: Havard University Press

Danto, A., 1986. *The Philosophical Disenfranchisement of Art*. New York: Colombia University Press.

Deleuze, G., 1991. *Empiricism and subjectivity: an essay on Hume's theory of human nature*. Columbia University Press

Delville, M., 2007. *Food, Poetry, and the Aesthetics of Consumption: Eating the Avant-Garde*. Routledge Studies in Twentieth-Century Literature. New York: Routledge

Desmet, P. M. A., and Schifferstein, H. N. J., 2008. *Sources of positive and negative emotions in food experience*. *Appetite* 50 (2008) 290–301

Dewey, J., 1934/1980. *Art as experience*. New York : Berkeley Pub. Group

Diaconu, M., 2006. *Reflections on an Aesthetics of Touch, Smell and Taste*. *Contemporary Aesthetics* 4

Dickie, G., 1964. *The Myth of the Aesthetic Attitude*. *American Philosophical Quarterly*, 1: 56–65.

Dreyfus, H., 1990. *Being-in-the-world: A commentary on Heidegger's Being and Time, Division I*. Cambridge, Mass: MIT Press.

Driscoll, R., 2010. Aesthetic touch. In: Bacci, F and Melcher, D. (eds.). *Art and the senses*. Oxford: Oxford university press. Chapter 5

Drobnick, J., 2006. *The Smell Culture Reader*. Oxford: Berg, New York.

Duchamp, M., 1957. *The creative act*. *Art-news*, Vol. 56, No. 4 (Summer 1957) available at https://courses.ischool.utexas.edu/Smith_Kim/2007/Fall/INF385H/Duchamp_CreativeAct.pdf Accessed lastly on 11/03/15

Dykstra, S. W., 1996. *The Artist's Intentions and the Intentional Fallacy in Fine Arts Conservation*. Reviewed work(s):Source: *Journal of the American Institute for Conservation*, Vol. 35, No. 3 (Autumn -Winter, 1996), pp. 197-218. The American Institute for Conservation

of Historic & Artistic Works Stable URL: <http://www.jstor.org/stable/3179782> .Accessed: 02/11/2011

Edwards, E., and Bhaumik, K., 2008. *Visual sense: a cultural reader*. Oxford: Berg

Ekman, P., 1999. *Basic emotions*. In T. Dalgleish and T. Power (Eds.) *The handbook of cognition and emotion*. Pp. 45-60. New York: John Wiley & Sons.

Feezell, R. M., 1980. *The aesthetic attitude debate: Some remarks on Saxena, Coleman, and a phenomenological approach to the issue*. *Philosophy East and West* 30 (1):87-90 (1980).

Finley, L., 2009. *Reflecting on reflective practice* (Commissioned discussion paper) accessible from: <http://www.open.ac.uk/cetl-workspace/cetlcontent/documents/4bf2b48887459.pdf>

Fook, J., 2006. *Beyond reflective practice: reworking the "critical" in critical reflection*.

Keynote speech for conference "Professional lifelong learning: beyond reflective practice", July 3.

Friesen, N., 2008. *Critical theory: Ideology critique and the myths of e-learning*. Ubiquity (June)2. Available at ubiquity.acm.org/article.cfm?id=1386860 Accessed 10/02/15

Gadamer, H.-G., 1976. *Philosophical hermeneutics*. Berkeley: University of California Press.

Gadamer, H. -G., 1982. *Truth and Method*. New York: Crossroad

Gadamer, H.-G., 1983. *Hermeneutics as practical philosophy*. In F. G. Lawrence (Trans.), *Reason in the age of science*. (pp. 88-138). Cambridge: The MIT Press.

Gadamer, H.-G., 1998. *Truth and method* (2nd ed.). New York: Continuum. (Original work published 1960.)

Geis, D. R., 1998. *Feeding the audience : food, feminism, and performance art*. In: Scapp, R. and Seitz, B. (eds), 1998. *Eating culture*. Albany: State University of New York Press

Gibbs, R.W., 2005. *Embodiment and cognitive science*. Cambridge: Cambridge Univ. Press

Gibbons, J., 2007. *Contemporary art and memory: images of recollection and remembrance*. London: I.B. Tauris & Co Ltd

Goldsmith, M. T., 1999. *The future of art: an aesthetics of the new and the sublime*. Albany, NY: State University of New York Press

Grohmann, B., Spangenberg, E. R., & Sprott, D. E., 2007. *The influence of tactile input on the evaluation of retail product offerings*. *Journal of Retailing*, 83(2), 237.

Guba, E., 1990. *The paradigm dialogue*. California: Sage Publications

Gunter, B., 2001. *The Futurist banquet: Nouvelle cuisine or performance art?* *New theatre quarterly*. Vol.17. Issue 01 pg. 3-17

Gupta, M.M., Homma, N. and Jin. N., 2003. *Static and dynamic neural networks: from fundamentals to advanced theory*. Hoboken: Wiley

Harris, J., 1979. *Oral and Olfactory Art*. *Journal of Aesthetic Education* 13.4 (1979): 5-15.
Available at <http://www.jstor.org/view/00218510/sp060048/06x1180j/0>. Accessed lastly on 22/02/11

Harris, M., (n.d.). *The Abominable Pig*. In: Counihan, C. and Van Esterik, P. 1997. *Food and Culture: A reader*. NewYork: Routledge pp. 67-79

- Heathfield, A., 1999. *Risk in Intimacy: an interview with Bobby Baker*. In: Gough, R. (eds.), 1999. On cooking: Performance research. Volume 4, No.1, Spring 1999 pp. 97 - 106
- Heidegger, M., 1962. *Being and time*. New York: Harper. (Original work published 1927)
- Higgins, H., 2002. *Fluxus experience*. Berkeley: University of California press
- Hirsch, E.D., 1967. *Validity in interpretation*. New Haven, CT: Yale University press
- Hirsch, E. D., 1978. *The aims of interpretation*. Chicago: University of Chicago press
- Hospers, J., 1969. *The concept of artistic expression*. In: Hospers, J., (ed). Introductory Readings in Aesthetics. New York: Macmillan
- Hospers, J., 1971. *Artistic Expression*. New York: Appleton-Century-Crofts
- Hornik, J., 1992. *Tactile stimulation and consumer response*. Journal of Consumer Research, 19 (3), 449–458.
- Howes, D., 1991. *The Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses*. Toronto: University of Toronto Press
- Howes, D., 2005. *Empire of the senses : the sensual culture reader*. Oxford; New York
- Husserl, E., 1970. *The idea of phenomenology*. The Hague, The Netherlands: Nijhoff.
- Husserl, E., 1980. *Phenomenology and the foundations of the sciences*. Boston: Martinus Hijhoff Publishers. (Original work published 1952.)
- Iball, H., 1999. *Melting moments: bodies upstaged by the foodie gaze*. In: on cooking . Performance research. Volume 4, No.1, Spring 1999

Iversen, M., 1993. *Alois Riegl: Art history and theory*. Massachussets: the MIT press

Johnston, J. S., 2001. *Deweyan aesthetics for these times*. In: John Dewey and the lessons of art by Philip Jackson. Pragmatic aesthetics: Living beauty rethinking art by Richard Shusterman. Journal of Aesthetic education, Vol. 35, No. 3 (Autumn, 2001) p. 109-115

Jutte, R., 2005. *A history of the senses from antiquity to cyberspace*. Cambridge: Malden, MA Polityress.

Judovitz, D. and Duchamp, M., 2010. *Drawing on art : Duchamp and company*.

Minneapolis : University of Minnesota Press

Kant, I. , Ameriks, K., and Steve Naragon,S., 2001. *Lectures on metaphysics*. Cambridge Univ. Press

Kant, I. and Hatfield, G. C., 2004. *Prolegomena to any future metaphysics that will be able to come forward as science: with selections from the Critique of pure reason*. Cambridge University Press

Kant, I., 2007. *Critique of Judgement* . [online] (Translated by James Creed Meredith.).Judgment (Logic)Judgment (Aesthetics)Teleology., Oxford, , GBR: Oxford University Press. Available at:

<<http://site.ebrary.com/lib/wolverhampton/docDetail.action?docID=10211897&ppg=1>>.

Accessed lastly on 22/02/11

Kant, I., 1790/2001. *Critique of the Power of Judgement*. Edited by Guyer, P., translated by Guyer, P. and Matthews, E., Cambridge: Cambridge University Press

Kapoor, S., 2009. *The unspoken language of food*. In: Hosking (eds), 2010. Food and language: The proceedings of the Oxford Symposium on food and cooking 2009. Devon: Prospect books

Katz, D., 1989. *The World of Touch*. Hillsdale: Erlbaum Associates

Katz, R., and Ha Cohen, R., 2003. *Tuning the mind : connecting aesthetics to cognitive science*. New Brunswick, N.J. : Transaction Publishers.

Kvale, S., 1996. *InterViews: An introduction to qualitative research*. Thousand Oaks, CA: Sage.

Keeley, B. L., 2002. *Making Sense of the Senses: Individuating modalities in humans and animals*. Journal of Philosophy 99. P. 5-28

Kirshenblatt-Gimblett, B., 1999. *Playing to the senses: food as a performance medium*. In: On cooking: Performance Research Vol. 4 , No. 1 Spring 1999. Taylor and Francis Ltd. Pg. 1-30

Koizumi, M., n.d. *Food Art Overview statement*. Available at http://miwa.metm.org/food_art.index Accessed lastly on 05/03/15

Korsmeyer, C., 1990. *Gender bias in aesthetics*. American philosophical Association newsletter on feminism and philosophy. 89.2 (winter 1990)

Korsmeyer, C., 1999. *Making sense of taste: food and philosophy*. Ithaca and London: Cornell University press

Korsmeyer, C., 2002. *Making sense of taste : food and philosophy*. Ithaca: Cornell University Press

Korsmeyer, C., 2004. *Gender and Aesthetics: An Introduction*. Understanding Feminist Philosophy. New York: Routledge

Korsmeyer, C., 2005. *The Taste Culture Reader: Experiencing food and drink*. Oxford: Berg

Kristeva, J., 1982. *Powers of Horror: An Essay on Abjection*. Trans. Leon S. Roudiez. New York: Columbia UP

Kuehn, G., 2005. *How Can Food Be Art?* In: Light, A. and Smith, J. M., 2005. *The aesthetics of Everyday Life*. New York; Colombia University Press

Langer, E. J., 1992. *Matters of mind: Mindfulness/mindlessness in perspective*. *Consciousness and Cognition*, 1, 289–305.

Langer, E. J. and Moldoveanu, M., 2000a. *The construct of mindfulness*. *Journal of social issues*, Vol. 56, No. 1, Pp 1-9

Langer, E. J. and Moldoveanu, M., 2000b. *Mindfulness research and the future*. *Journal of social issues*, Vol. 56, No. 1, Pp 129-139

Laverty, S. M., 2003. *Hermeneutic phenomenology and phenomenology: A comparison of historical and methodological considerations*. *International Journal of Qualitative Methods*, 2(3). Article 3. Available from

http://www.ualberta.ca/~iiqm/backissues/2_3final/pdf/laverty.pdf 11/03/15

Lawless, H. T., and Heymann, H., 2010. *Sensory Evaluation of Food Principles and Practices*.

New York, NY Springer Science + Business Media, LLC

Levine, C., 2010. *You Are What (and How) You Eat: Paul McCarthy's Food-Flinging Frenzies*.

In *Aesthetes and eaters- food and the arts*. Invisible culture issue no. 14 Winter 2010 pg. 1-7

Loi, D., 2004. *A suitcase as a PhD? Exploring the potential of travelling containers to*

articulate the multiple facets of a research thesis. RMIT University, Australia Available at

http://www.herts.ac.uk/__data/assets/pdf_file/0012/12360/WPIAAD_vol3_loi.pdf

Accessed lastly on 23/03/15

Lupton, D., 1994. *Food, memory and meaning: the symbolic and social nature of food events*.

The Sociological Review, 42: 664–685. doi: 10.1111/j.1467-954X.1994.tb00105.x

Lupton, D., 1996. *Food the Body and the Self*. London: Sage Publications

Margolis, J., 1995. *Interpretation radical but not unruly: the new puzzle of the arts and*

history. Berkley: University of California press

Markus, H. R. and Kitayama, S., 1991. *Culture and the self: Implications for cognition,*

emotion, and motivation. Psychological Review, 98, 224-253.

Martin, E., 2005. *Food, literature, art, and the demise of dualistic thought*. Consumption,

Markets and Culture, 8 (1), March

McCabe, D. B., and Nowlis, S. M., 2003. *The effect of examining actual products or product*

descriptions on consumer preference. Journal of Consumer Psychology, 13(4), 431–439.

McFree, G., 2011. *Artistic judgment: A framework for philosophical aesthetics*. Dordrecht: Springer

Mead, M., (March-April 1970). *The significance of food*. American Scientist 58 ,pp. 176-181

Meigs, A., 1988. *Food as a cultural construction*. Food and foodways 2. Gordon and Breach Publishing group. Pp. 341-359

Meleis, A. I., 2007. *Theoretical Nursing: Development and progress* (4th ed.). Philadelphia: Lipincott Williams & Wilkins

Merleau-Ponty, M., 1945/1962. *Phenomenology of perception*. London: Routledge

Merleau-Ponty, M., 1964. *Sense and Nonsense*. Evanstone III: Northwestern University press

Miller, I. J. and Bartoshuk, L. M., 1991. *Taste perception, taste bud distribution and spatial relationships*. In Gatchell, T. V., Bartoshuk, L. M. and Snow, J. B. (eds.). *Smell and taste in Health and disease*. Raven, New York. P. 205-233

Montagne, P., 1979. *Montagne, New Larousse Gastronomique*, Hamlyn, London (1979).

Murphy, R., 1999. *Theorizing the avant-garde: Modernism, expressionism, and the problem of postmodernity*. Cambridge: Cambridge University Press

Neill, A. and Aaron R., 2001. *Arguing About Art: Contemporary Philosophical Debates (Second Edition)*. New York: Routledge. New York: Routledge

Niedderer, K. and Roworth-Stokes, S., 2007. *The role and use of creative practice in research and its contribution to knowledge*. In S. Poggenpohl, (ed.) *Proceedings of the IASDR*

International Conference 2007 (CD). Hong Kong: IASDR and Hong Kong Polytechnic University

Noiset, O and Henneuse, C., 2005. *The impact of olfactory factors on plastic design or the sweet smell of success*. The art of plastics design: international conference; Berlin, Germany, 18 - 19 October 2005; [conference proceedings], Shawbury: RAPRA Technology

Novero, C., 2010. *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art*. Food in art. Arts, European -- 20th century. Avant-garde (Aesthetics) -- Europe -- History -- 20th century. Minneapolis, MN, USA: University of Minnesota Press. Available at: <<http://site.ebrary.com/lib/wolverhampton/docDetail.action?docID=10370426&ppg=1>>. Accessed lastly on 22/02/11

Oxford dictionaries, 2015. *Eating*. <http://www.oxforddictionaries.com/definition/english/eat>, accessed lastly on 19/03/15

Pace, A., and Tognon, P., 2005. *Ciboxmenti/Geistesnahrung/Food4thought*. Torini: Hopeful Monsters

Pallasmaa, J., 1996. *The eyes of the skin*. Chichester: John Wiley and sons ltd.

Pangborn, R. M., 1960. *Taste Interrelationships*. Journal of Food Science Volume 25, Issue 2, pages 245–256, March 1960

Peck, J., and Childers, T. L., 2008. *If it tastes, smells, sounds, and feels like a duck, then it must be a ...: effects of sensory factors on consumer behaviors*. In C. P Haugtvedt, P. M. Herr, & F. R. Kardes (Eds.). Handbook of consumer psychology (pp. 193-219). New York: Psychology Press.

Peck, J., and Wiggins, J. J., 2006. *It just feels good: Consumers affective response to touch and its influence on attitudes and behavior*. Journal of Marketing 70(4), 56-69.

Pink, S., 2009. *Doing sensory ethnography*. London: SAGE

Plato, Cairns, H. and Hamilton, E., 1961. *The Collected dialogues: of Plato, including the Letters*. Edited by Edith Hamilton and Huntington Cairns. New York: Pantheon books

Pryba, R., 2012. *Dewey, Somaesthetics and the cultivation of gustatory taste*. Pragmatism today. Vol. 3 issue 2, 2012.

Quinet, M. L., 1981. *Food as Art: The Problem of Function*. British Journal of Aesthetics 21.2 (1981): 159-71

Rathus, S.A., 2005. *Psychology : concepts & connections*. Belmont: Wadsworth/Thomson

Raviv, Y., 2010. *Eating my words: talking about food in performance*. In: Aesthetes and eaters- food and the arts. Invisible culture issue no. 14 Winter 2010 pg. 8-31

Roche, J., 2006. *Socially Engaged Art, Critics and Discontents: An Interview with Claire Bishop*. Available at

<https://contextualpractice.files.wordpress.com/2011/08/bishopinterview.pdf> accessed 19/03/15

Rodaway, P., 1994. *Sensuous Geographies: Body, Sense and Place*. London: Routledge

Rodgers, B. L., 1989. *Concepts, analysis and the development of nursing knowledge: the evolutionary cycle*. Journal of advanced nursing – 14(4): 330-335

Rodgers, B. L., 1993. *Concept analysis: An evolutionary view*. In B. L. Rodgers and K. A. Knafl (eds.). *Concept development in nursing: foundations, techniques and applications*.

Philadelphia: W. B. Sanders p. 73-92

Rorty, R., 1992. *The pragmatist's progress*. In Eco, U. (eds.) *Interpretation and Over-interpretation*. NY: Cambridge University Press

Roth, D., Vischer, T., Walter, B., Dobke, D and Museum of modern art NY., 2004. *Roth time: A Dieter Roth retrospective*. Baden: Lars Muller Publisher

Roxbee-Cox, J. W., 1970. *Distinguishing the Senses*. *Mind*, 79, pp. 530-346.

Rubell, J., 2012. Interview in *The food seen: Episode 93 – Jennifer Rubell*. Available at <http://www.heritageradionetwork.org/episodes/2404-The-Food-Seen-Episode-93-Jennifer-Rubell> Accessed lastly on 07/03/15

Rushton, S., 2006. *The sweat hog*. The New York Times (online), published 27-08-2006
http://www.nytimes.com/2006/08/27/style/tmagazine/t_w_1530_1531_face_smells_.html?pagewanted=all&_r=0. Accessed lastly on 31/01/2015

Saito, Y., 2007. *Everyday Aesthetics*. Oxford: Oxford University Press

Saerberg, S., 2007. *The dining in the dark phenomenon*. *Disability studies quarterly*. Summer 2007, Volume 27, No. 3 Available at dsq-sds.org/article/view/24/24 Accessed 05/02/2015

Saxena, S. K., 1978. *The aesthetic attitude*. *Philosophy East and West* 28 (1):81-90 (1978)

Saxena, S. K., 1980. *The aesthetic attitude debate: Reply to some new criticisms*. Philosophy East and West 30 (2):265-271 (1980). Hosper, J., 1969. Introductory readings in aesthetics. NY: free press

Scapp, R. and Seitz, B., 1998. *Eating culture*. Albany: State University of New York Press

Schellekens, E and Goldie, P., 2009. *Who is afraid of conceptual art?* NY: Routledge

Schiffman H.R ., 1995. *Sensation and Perception: An integrated approach*. New York: John Wiley& sons Inc.

Schneemann, C., 2003. *Imaging her erotics : essays, interviews, projects*. Cambridge: MIT Press

Scillia, D. G., 2002. *Blurring the boundaries between Art and life*. In: Tymienieka, A., 2002. Life truth in its various perspectives: Cognition, Self-Knowledge, Creativity, Scientific Research, Sharing-in-life, Economics. Boston: Kluwer academic publishers

Schon, D.A., 1983. *The reflexive practitioner*. New York: Basic books

Shiner, L. and Kriskovets, Y., 2007. *The aesthetics of smelly art*. *Journal of Aesthetics and art criticism*. Vol. 65. No. 3 Summer 2007. p. 273-286

Shusterman, R., 1988. *Interpretation, intention and truth*. *The journal of aesthetics and art criticism*. Vol 46, No. 3 (Spring, 1988) pg. 399-411

Shusterman, R., 1990. *Beneath Interpretation: Against hermeneutic holism*. *The Monist*, Volume 73, No. 2, The theory of Interpretation (April 1990). Pg.11-204

Schusterman, R., 2000. *Pragmatist Aesthetics: Living Beauty, Rethinking Art*. Lanham: Rowman & Littlefield. pg. 263-267

Shusterman, R., 2008. *Body consciousness: a philosophy of Mindfulness and Somaesthetics*. New York: Cambridge University press

Shusterman, R., 2012. *Thinking through the body: essays in Somaesthetics*. Cambridge, UK ; New York : Cambridge University Press

Simanowski, R., 2011. *Digital art and meaning: reading kinetic poetry, text machines, mapping art, and interactive installations*. Minneapolis: university of Minnesota press

Sontag, S., 1966. *Against interpretation and other essays*. New York: Farrar, Straus and Giroux

Stecker, R., 1994. *Art Interpretation*. Journal of aesthetics and art criticism, Vol. 52, No.2 (Spring, 1994) pg. 193-206

Stecker, R., 1995. *Relativism about interpretation*. Journal of aesthetics and art criticism, 53(1) 14-18

Stecker, R. 1997. *Artworks: meaning, definition, value*. Pennsylvania State University Press

Stiles, K. and Selz, P. H., 1996. *Theories and documents of contemporary art: a sourcebook of artists' writings*. Berkeley: University of California Press

Stolnitz, J., 1960. *Aesthetics and Philosophy of Art Criticism*. New York: Houghton Mifflin.

Stolnitz, J., 1961. *On the origins of "aesthetic disinterestedness"*. Journal of Aesthetics and Art Criticism 20 (2):131-143.

Stolnitz, J. 1978. *The aesthetic attitude, in the rise of modern aesthetics*. Journal of Aesthetics and Art Criticism 36 (4):409-422 (1978).

Stolnitz, J., 1984. *The aesthetic attitude, in the rise of modern aesthetics: Again*. Journal of Aesthetics and Art Criticism 43 (2):205-208 (1984).

Sullivan, G., 2005. *Art practice as research: inquiry in the visual arts*. California: Sage publications

Sutton, D. E., 2001. *Remembrance of repasts: an anthropology of food and memory*. XII, 211 S, 2001

Telfer, Elizabeth., 1993. *The Pleasures of Eating and Drinking. Virtue And Taste*. Dudley Knowles (Ed). Cambridge: Blackwell., pp. 98-110.

Telfer, E., 1996. *Food for thought: philosophy and food*. London: Routledge

Tiravanija, R., 1998. In: Scapp, R. and Seitz, B. (eds), 1998. *Untitled artists' projects by Janine Antoni, Ben Kinmont and Rirkrit Tiravanija. Interview by Laura Trippi*. Eating Culture. Albany: State University of NY press

Trippi, L., 1998. *Untitled artists' projects by Janine Antoni, Ben Kinmont, Rirkrit Tiravanija*. In: Scapp, R. and Seitz, B. (eds), 1998. Eating culture. Albany: State University of New York Press

Tuan, Y. -F., 1993. *Passing strange and wonderful: Aesthetics, nature and culture*.

Washington DC: Island press

Turner, J. H., 1986. *The structure of sociological theory*. Chicago: Dorsey Press

Turner, J.H., 2000. *On the Origins of Human Emotions: A Sociological inquiry into the Evolution of Human Affect* . [Online] Emotions. Emotions -- Social aspects., Stanford, CA, USA: Stanford University Press. Available at:

<http://site.ebrary.com/lib/wolverhampton/docDetail.action?docID=10015679&ppg=1>.

Accessed lastly on 23/03/15

Ueda, M., 2008. Edible Perfume workshop. Available at

http://www.ueda.nl/index.php?option=com_content&view=category&layout=blog&id=115&Itemid=794&lang=en Accessed lastly on 11/03/15

Ueda, M., 2013. Academic works: smell and art Vol.2 . Available at

http://www.ueda.nl/index.php?option=com_content&view=category&layout=blog&id=294&Itemid=839&lang=en Accessed lastly 11/03/15

Urmson, J. O., 1968. *The Objects of the Five Senses*. Proceedings of the British Academy, 54,pp.117-131

Ursitti, C., 2008. *The phenomenology of olfactory perception: an interview with Clara Ursitti*.

Art & Research: a journal of ideas, contexts and methods. Volume 2 No. 1., Summer, 2008.

<http://www.artresearch.org.uk/v2n1/ursitti.html> Accessed lastly on 04-02-15

Van Manen, M., 2007. *Phenomenology & Practice*. Volume 1 (2007), No. 1, pp. 11 – 30.

Van Manen, M., 1997. *Researching lived experience: human science for an action sensitive pedagogy*. London: The Althouse Press.

Wagner, H. L and Silber, K ., 2004. *BIOS Instant Notes in Physiological Psychology* (Instant Notes) (illustrated edition), Taylor & Francis

Weiss, A. S., 2002. *Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime*. Albany: State University of New York Press

Weiss, A. S., 2001. *Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime*. The Suny Series in Postmodern Culture. Albany: State University of New York Press Malden, MA oxford, UK Carlton; Victoria Blackwell Publ.

Wesseling, J., 2011. *Say it Again, Say it Again: The Artist as Researcher*. Amsterdam:Valiz

Winterbourne, A. T., 1981. *Is Oral and Olfactory Art Possible?*. Journal of Aesthetic Education 15.2 (1981): 95-102.

Yee, J. S. R. 2010. *Methodological innovation in practice-based design doctorates*. Journal of Research Practice, 6(2), Article M15. Retrieved [date of access], from <http://jrp.icaap.org/index.php/jrp/article/view/196/193>

Zender, P.M., 2011. *Visual innovation through findings in perception*. In: Marcus, A (eds). Design, User Experience, and Usability. Theory, Methods, Tools and Practice First International Conference, Duxu 2011, Held As Part of Hci International 2011, Orlando, Fl, USA, July 9-14, 2011, Proceedings. Springer Verlag

vii. APPENDIX:

The appendix contains 1) A discussion of the measures taken to ensure the health and safety of the audience in works where food was offered for consumption. 2) It also provides a sample of the questionnaires used during the Pilot study and the answers obtained from the audience

1. HEALTH AND SAFETY MEASURES

The first exhibition in which food was offered was the *Recherche* show held at the Wolverhampton Art Gallery between 21 September – 5 October 2013. To ensure the safety of the foods offered, the following actions were taken:

- Only chocolates were offered within this exhibition due to their long self-life at room temperature, this enabled them to be on display throughout the length of the exhibition (16 days).
- The chocolates were shop-bought and individually wrapped. The individual wrapping had the role of protecting the chocolate from any environmental contamination during the course of the exhibition; enabling the chocolates to be picked up individually by the audience without cross-contamination; and also, providing allergy advice which was inscribed on the wrappers.
- The chocolates were exhibited on a glass tray which was washed prior to placing it in contact with the food.

The second exhibition in which food was offered was After Proust's *Madeleine* held at the Little Art Gallery in Kisumu, Kenya on 14-15 November 2014. The actual consumption of the work was however limited to the opening night on November 14 between 5.00 - 8.00 pm.

In this exhibition different food types were offered for consumption, they included: chocolate; masala spices; baobab sweets powder (*mabuyu*) and peanut butter; honey, ginger and lemon paste; mangoes, lemons and crackers. Careful measures were taken to ensure that the foods avoided any physical, chemical or micro-biological hazards during their preparation, handling and exhibition, the following safeguard measures were taken for:

Perishables - All last minute preparation were made on-site within the Gallery's equipped kitchen, this included washing and cutting the fruits.

Other foods -No concern for micro-biological growth since the foods had a long shelf-life and were exhibited at room temperature.

Personal hygiene during preparation- Hands were cleaned before handling the food. Hair tied back and jewellery put away.

Personal hygiene during consumption- To avoid contamination and cross contamination, some of the foods were pre-portioned on wooden toothpicks while for other foods disposable cutlery and serviettes were made available.

Contact surfaces- All utensils (trays, spatulas, cooking pan) and surface contacts (table and cutting board) were washed before the food was placed on them.

2. QUESTIONNAIRES

This section provides the questionnaire samples used for *Insert and touch*, 2011 and Delight, 2012.

Questionnaire 1: *Insert and touch* (2011) response summary

1. Did you touch the contents of the spheres? *total responses to the question TR = 24	Yes 24	No 0			
2. Did you recognise what they were? TR = 24	Yes 24	No 0	Not sure 0		
3. What do you think they are? TR = 24	Food 24	Other: 0			
4. What makes you think so? * all responded texture but others also mentioned an additional sense	Texture 24	Sound 3	Smell 8	Sight 1	Tatse: 1
5. How did you feel when touching the contents? TR = 19	Liked 3	Disliked 1	Excited 1	Curious 6	Reminded Not sure: 5 me of: 2

6. What made you feel that way? TR = 13	Texture 3	Inability to see 6	New experience 1	A memory 2	Other: 1
7. Did touching the contents make you think of anything else? (if no go to Q.8) TR= 11	Yes 11	No 1			
7b.What did it make you think of? TR = 11	A person 0	A thing 0	An occasion 1	A memory 8	Other:

In a preliminary experiment *Insert and touch*, 2011 , the research used questionnaires in conjunction to the artwork made in order to explore the sense of touch. In the experiment, the audience were encouraged to touch and recognise food substances that were concealed within coconut fibre containers. A questionnaire containing 8 questions was drafted and during the exhibition the audience was encouraged to respond to those questions after touching the work. A reluctance was observed in responding to the questions and a decision to approach the questionnaire differently was immediately decided.

The questionnaires were then used more loosely, mainly as a means to engage with the audience and encouraging discussions about the work without formally appearing as if they were being questioned. Despite the change in approach, the reasons for the discussions were made clear to each person interviewed. And the observation was that the audience seemed to respond more readily to questions that seemed spontaneous. At the

end of each discussion the researcher would go back to the questionnaire and tick the boxes that apply to the responses received by each person engaged with.

The difficulty encountered with the interviews based on the questionnaire was to limit the discussion to the questions which were of interest to the research. Also certain questions remained non-responded to. During the exhibition, 24 people were interviewed but only 11 questionnaires were completely filled.

An analysis of the questionnaires showed that the majority of the participants managed to identify the substances concealed as food and the main senses used for this identification was the sense of touch followed by the sense of smell.

In the following practice *Delight*, 2012 a decision was made to use questionnaires in conjunction with interviews as it previously proved more effective than the use of questionnaires alone. The main difference within *Delight*, 2012 was the reduced number of questions to enable retain the attention of the audience

Delight (2012)

A total number of 22 questionnaires were responded to. The questionnaires consisted of 4 questions aimed at finding out how the senses are involved in appreciation. There was no limit on the number of responses per question and several participants gave more than one answer to some questions.

Questions 1, 2 and 4 were intended to find out how the audience reacted to the work and how they perceived the use of touch. Three different questions were formulated so as to

enable the participants who might not have been familiar to the word 'aesthetic' to evaluate what they perceive in the first two questions.

The third question was directly intended in finding out how the sensory properties of food are involved in their experiences. This was to be indicated through the identification of the senses perceived to be most solicited within the work.

Questionnaire and responses

1. How would you describe the work?

Monochrome

white x 4

looks like something from the kitchen,

looks like a meringue x 2

looks like insulating foam x 5

looks like synthetic snow

looks like mashed food

reminds me of insulating materials

interesting texture

difference in texture

squeegee

lumpy x 2

two pieces

almost similar form

simple

different

natural

organic x 2

solid

smells nice

2. What is your first reaction to the work?

Intriguing x 2

Wanted to know what it was x 5

Wanted to know what material was used

Didn't know what it was

Wondered if it could be touched

Wondered if edible x 2

Nice smell x 2

Artificial smell

Thought of my son he loves sweets

Thought it was a scrap for Christmas

Reminded me of childhood, going to a sweet shop

Thought it was polystyrene (insulation foam)

3. Which sense(s) do you feel this artwork addresses most?

Visual x 11

Smell x 9

Touch x 4

All x 1

4. How would you aesthetically evaluate the work?

Interesting x 3

Natural

Organic X 3

smooth

random x 2

harmony between nature and man,

lovely

strange x 3

formless

creative

re-formable

minimalistic

simple x 2

it's not black,

intriguing,

bumpy,

mysterious

not obvious

Summary of the responses

The responses of the questionnaires showed that:

5. Most of the answers obtained related to the way the work looked, followed by how it smelt and finally how it felt when touching. The senses were therefore involved in the order of vision, smell and touch. i.e. Q3: Vision X 11, smell X 9, touch X 4
6. A great number of participants made descriptions of the work by associating them to exterior factors such as objects, places, events and people. Most of these associations were made due to the look and smell of the work.

e.g.

Relating to vision Q1: looks like something from the kitchen, looks like a meringue x 2, looks like insulating foam x 5, looks like synthetic snow, looks like mashed food, reminds me of insulating materials

Relating to smell Q2: Reminded me of childhood, going to a sweet shop, Thought of my son he loves sweets

7. Many participants' first reactions were linked to curiosity, in that they did not understand what they were seeing and needed to discover what the material was before making any aesthetic evaluation.

e.g. Q2: Wanted to know what it was x 5, Wanted to know what material was used, Didn't know what it was, Wondered if it could be touched, Wondered if edible x 2

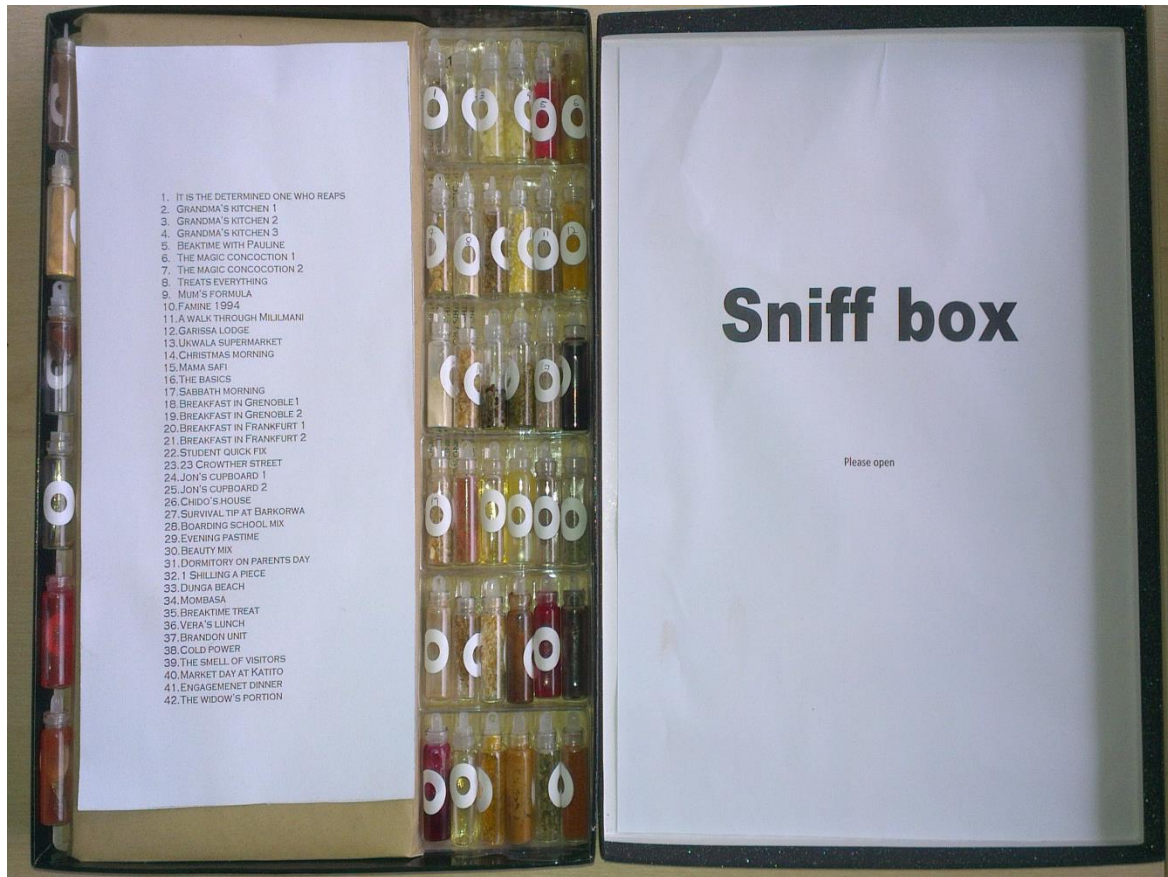
8. The assumptions made about the material were all made when first seeing the work, the involvement of smell and touch led to recognition of the materials.

e.g. Q2: Thought it was a scrap for Christmas, Thought it was polystyrene (insulation foam)

9. It was observed that vision, smell and touch in that order were responsible for the aesthetic responses obtained. It is however difficult to evaluate to which degree those responses were influenced by the material or the overall experience of the work i.e. including the curiosity aspect triggered by the non-obvious nature of the materials.

Q4: Interesting x 3, random x 2, harmony between nature and man, lovely, strange x 3, intriguing, mysterious, creative, Natural, Organic X 3, re-formable, minimalistic, simple x 2, not obvious

3. THE SNIFF BOX



The *Sniff box* is an additional piece of work submitted with this thesis. It is an attempt to document some of the smells represented in a selection of works made during the course of this study and it also serves as an extension of the work *After Proust's Madeleine*.

It is a small box containing bottled food items that represent memories of people, places and instances. The bottles are meant to be opened and sniffed in order to perceive the smells.

Considering the ephemeral nature of food, the smells are likely to decrease in intensity with time, there may also be some form of decomposition/ degradation of the food items placed within the bottle. Despite this, any degradation that occurs is representative of the ephemeral nature of food-based artworks and their experience which is transformative. The implication of this transformation in terms of accurately depicting smells is that at one point the smells may no longer represent what they were intended to but instead they take over a life of their own.